

FOLKLORE : AN INFLUENTIAL MEDIUM OF COMMUNICATION

**PH.D. THESIS SUBMITTED TO THE DEPARTMENT OF
FOLKLORE STUDIES**

Research Student

BASAPPA Y. BANGARI

Guide

Dr. S. C. RAMESH



**DEPARTMENT OF FOLKLORE STUDIES
KANNADA UNIVERSITY, HAMPI
VIDYARANYA-583 276**

SEPTEMBER-2008

289

ಪರಾಮರ್ಶೆಗೆ ಮಾತ್ರ

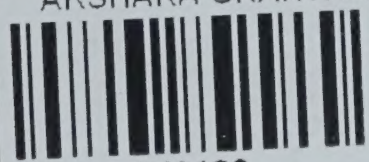


"ಸಿರಿಗನ್ನಡ" ಗ್ರಂಥಾಲಯ

ಕನ್ನಡ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಹಂಪಿ

ವಿದ್ಯಾರಣ್ಯ ಶಿಲಾ ೨೭೬

AKSHARA GRANTHALAYA



ACC.NO. 049182

FOLKLORE: AN INFLUENTIAL MEDIUM OF COMMUNICATION

M.D. THESIS SUBMITTED TO THE DEPARTMENT OF
FOLKLORE STUDIES

SANAPPA V. BANGARI

DR. C. S. SANKAR



DEPARTMENT OF FOLKLORE STUDIES
KANNADA UNIVERSITY, HAMPI
VIDYARANYA-583 774

SEPTEMBER 2013

FOLKLORE : AN INFLUENTIAL MEDIUM OF COMMUNICATION

**PH.D. THESIS SUBMITTED TO THE DEPARTMENT OF
FOLKLORE STUDIES**

Research Student

BASAPPA Y. BANGARI

Guide

Dr. S. C. RAMESH

Dr. S. C. RAMESH
Professor,

Department of Folklore Studies

Kannada University, Hampi

Vidyanagara-583 276



**DEPARTMENT OF FOLKLORE STUDIES
KANNADA UNIVERSITY, HAMPI
VIDYARANYA-583 276**

SEPTEMBER-2008

398.2

BAN f

049182

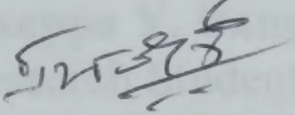


DEPARTMENT OF FOLKLORE STUDIES
KARNATAKA UNIVERSITY, HASSAN
HASSAN-583 120

CERTIFICATE

This is to certify that Basappa Y. Bangari has carried out the research titled “**FOLKLORE : AN INFLUENTIAL MEDIUM OF COMMUNICATION**” under my supervision. The thesis being submitted to the Department of Folklore Studies has not been submitted earlier for any award of any degree.

Signature of the Guide



Dr. S.C. RAMESH

Professor,

Department of Folklore Studies

Kannada University, Hampi

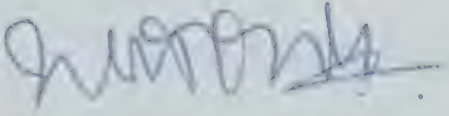
Vidyaranya – 583 276

Place : Vidyaranya

Date : 15-09-2008

DECLARATION

I have completed the research under the title **FOLKLORE : AN INFLUENTIAL MEDIUM OF COMMUNICATION** under the guidance of Dr. S.C. Ramesh. I declare the thesis that I am submitting to the Department of Folklore Studies, Kannada University, Hampi for the award of Ph.D. degree has not been submitted earlier for the award of any degree.

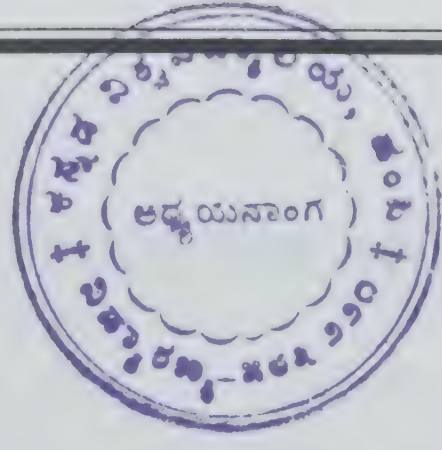


Basappa Y. Bangari
Research Student

Place : Dharwad

Date : 11-09-2008

CONTENT



Certificate

Declaration

Chapter-1 :	1 - 14
Structure, Objective and Scope of the Study	
Chapter-2:	15 - 37
Folklore, Traditional Communication and Mass Media	
Chapter-3 :	38 - 53
Traditional Communication and Rituals	
Chapter-4 :	54 - 65
Traditional Communication and Modern Society	
Chapter-5 :	66 - 86
Folk Theatre of Karnataka	
Chapter-6 :	87 - 107
Folk Media and Mass Media	
Chapter-7 :	108 - 142
Folk Media and Globalization	
Chapter-8 :	143 - 161
Folk Media and Dasara (Nadahabba)	
Chapter-9 :	162 - 188
Folk Media and Government	
Chapter-10 :	189 - 229
Folk Media and Education	
Conclusion and Summary	230 - 237
Annexure-I, Opinions of Folklorists	
Annexure-II, Photographs	
Bibliography	

CHAPTER - 1

STRUCTURE, OBJECTIVE AND SCOPE OF THE STUDY

INTRODUCTION

Folklore is used primarily as a means of communication, and it is as communication that it needs to be studied. (Alan Dundes).

Folklore has been playing a vital role in our life. It has its own impact on human society. Folklore is strong. Among modern mass media, Folklore is playing an important role as an influential medium of communication and people have been using it both consciously and unconsciously.

No doubt, folklore of Karnataka is a great treasure. It has varied and precious knowledge in it. One has to explore such traditional knowledge and should pass it on to the next generation so that they can make use of the most cheapest and influential media in their life. Due to modernization, in these days, such traditional knowledge has been gradually disappearing among the people. There is a great threat to the traditional knowledge, although the modern mass media viz. press, radio, T.V., cinema have inculcated such folklore knowledge in order to reach their target group and achieve their objectives. It is quite good and satisfactory sign that mass media are using traditional knowledge and creating awareness among public directly and indirectly. There is a need that all common men and women should realize the importance of traditional communication and its significance.

Folk arts, literature, culture, medicine, games etc are influential media of communication. That is why the modern society has already realised the significance of them and using in their life. People of modern society especially in Karnataka state continue to accept our age old traditional knowledge and they have realized the importance of it. Gone

the days when they were uttering as uncultured and uncivilized rituals, meaningless tradition, waste of time and energy. Today they have embraced such traditional knowledge which has so many ritualistic activities and following them throughout their life. Governments especially Govt. of Karnataka has also realized the significance of folklore communication and its influence. Govt. has been utilizing the folk media to convey the messages of various developmental projects, plans and activities.

No doubt, India is known for its culture and tradition. That is why visitors from west are rushing towards India to learn so many things in order to lead a peaceful life. Indian tradition is some how communicating to the western people. They have already realized and experienced that there is a great treasure of culture and tradition lies in India. They have been eagerly and keenly observing our folk and folklore. They are trying to follow and enjoy the traditional communication system of India.

We never deny that folklore or 'Traditional Communication' is an influential and most popular media in India and rest of the world. Folk culture has its own range and we have to measure it. We should think and plan to use the folklore as a medium of communication. Since India has complex diversity in language, occupation caste, religion so it is difficult to communicate perfectly and effectively. And there is a strong influence of folklore in India.

Due to advancement of science and technology it is observed that, there is change in our thinking and attitude. Moreover there are complex activities among man and media. In these days inter culture communication is developing and influencing on communication. Therefore one should be aware of it. Ignorance may affect both of our culture and tradition. Careful observation is must. The people in Russia revolted against (capitalist) system. Literally they were fedup with the system and found a new system. Their own easy and direct approach

played as a medium. They believed and accepted the folk culture and supported. Folklore rejuvenated and spread modern nationality in China and Russia. It is learnt that they used their own folk media as medium of communication.

During the struggle for Indian Independence folk media played a vital role. Traditional communication was a strongest mode to influence the people to participate in the historical event. Drama, songs, ballads and Bayalata were the media through which leaders communicated and spread the message of freedom. People of India including youths motivated at once after listening to them and watching such shows and participated in freedom struggle with a zeal. Still the Bayalatas are existing in Karnataka through which folk revolted against British rule in India. Kitturu Rani Chennamma, Sindhura Laxman, Mailara Mahadeva, Mundaragi Bhimaraya, Raja Venkatappa, Sangolli Rayanna etc., were the role models. During the post Independent India such Bayalatas are being used to spread knowledge of literacy, family planning awareness of HIV/AIDS and developmental programmes of the Govt. The folklorist should think in this direction to what extent we could use folk media in the contemporary situation and what are the expected problems and how to sort them out. The folk media will remain separate up until it reacts in the contemporary situation. Folklorist and modern educational psychologists should think in this direction and prepare a model so that traditional media should function to communicate effectively without facing any hurdles.

“Folklore is a lively fossil” which refuses to die” (Charles Francis Potter.)

Due to time factor various types of folklore took dimension but communicating the original gist. Therefore folklore is not ready to die but can change the shape without affecting to the originality.

Folk theatres were communicated successfully about religions and mythological aspects among the audience. Theatres such as Sannata, Doddata, Yakshagana are the perfect audio-visual media which performed in order to spread knowledge among the people of the age. Today whether such models adjust or not, one has to think it over. The nativity of the folk theatre may look like pale in some other area. How to make the folk theatre to perform well and become successful in various environment? Illiteracy is one of the major hurdles in communication system, moreover lack of mass media. Both hurdles could be eradicated with the help of folklore and traditional communication.

It is necessary to use various traditional media to spread literacy, and use folklore aspects and native language (dialect) in mass media so that we can communicate effectively. Mass media will remain up until they inculcate native language and taste of the folk where they live.

Germany, Rumenia, Mangolia, Hangeri, Russia and other countries have already experimented and succeeded in using folk theatre. They have realized that folk theater is a perfect mode of communication. We can think in this direction that it is possible to use such folk theater to communicate in India.

“Burakatha” of Telugu being used by the communist during 1940 and tried to communicate their vaiews. Youths of Dehradun who are the members of Nehru Yuvak Kendra performed an audio-visual skit using folk media to create awareness about bonded labour among public. After watching the show bonded labours and people revolted against rich people. Such efforts are milestones in the history of our society that we are living in developing society. But we have to keep in our mind that it is only possible when we communicate with the help of traditional folk media.

The advanced countries which have achieved a lot in various fields those helped by their folklore. They do believe the customs, traditions, rituals and following the same still today.

There are a tremendous changes in mass media, although in most of the cases folklore is the foundation. We can have a glance of the success story of “Vijay Karnataka” Kannada Daily in Karnataka State which used native language, represented articles of the area where there is no bus services at all. The folk of the village love the daily and appreciated the news, articles of their area and words used which are written in their language.

Not only the Govt. but also various NGOs, national and multinational companies have found out the depth and importance of folk media. Therefore such, organizations and companies are reaching almost all and every corner of the state to promote their product and services. Folklore is acting as an influential medium of communication in the globalization context.

It is very much necessary to create additional awareness of folk media among the people. The contemporary society, especially the younger generation should have an in-depth knowledge of our traditional knowledge and should spread it to the forthcoming generations without fail. In this way we could convey our values of folklore to rest of the country. Karnataka’s folk media are cost effective and most influential to get perfect result. We could convey the messages through this media and reach the common people effectively. Such treasure of knowledge should be conserved and channelised to the ‘Global Village’. This is the prime objective of the study.

The other objectives of the study are as follows;

1. To create additional awareness to all about folklore knowledge and its utilization as an influential medium of communication.

2. To conserve and spread the precious traditional knowledge of Karnataka with the help of modern mass media which almost lies in oral tradition and body language.
3. To create awareness among folk about traditional knowledge and its significance in the contemporary societies by publishing, broadcasting and telecasting in press, radio and television respectively.
4. To provide ample educational opportunities to children in their early age to shape up their personality in order to inculcate traditional knowledge which is considered as an influential medium of communication.
5. To show and highlight the power of traditional communication of Karnataka viz. rituals, fairs, exhibitions, religious and cultural celebrations. Further to celebrate and follow such rituals by understanding their meanings, values, devotion with proud as celebrated earlier.
6. To convey importance and influence of socio-cultural and ritualistic events celebrating in Karnataka and their power of communication.
7. To convey about Karnataka's folk arts, literature, culture etc which are spreading fragrance of our age old customs, tradition and culture during various celebrations like Nadahabba (Dasara) and other national days in order to feed sufficient knowledge of folklore of Karnataka to children and youths so that they can lead a peaceful and harmonious life in future.
8. To inculcate activities which reflect our heritage and traditional knowledge in our day today life and spread the fragrance of folk media to all.

9. To know importance and significance of folk media of Karnataka this played unforgettable role during first war of Indian Independence.
10. To know power and influence of folklore communication of Karnataka in advertisements which are widely used by various organizations, national and multinational companies to promote their products and services.
11. To understand the role of state Govt. in Karnataka in conserving and spreading our traditional knowledge and to show how 'traditional knowledge' used in press, radio, T.V. and text books which has educational importance also.

Scope of the Study :

Scope of the research is restricted to Karnataka state, folklore viz. folk arts, literature, rituals, tradition, culture etc of Karnataka state.

Review of Literature :

A wide survey has been made in the field of traditional or folk media and communication.

A plenty of research activities conducted regarding folklore and their occupations in Karnataka state.

Shyam Parmr's "Traditional folk media" is an excellent example in this area and readily an achievement during (1976.....). He dealt with almost all folk art forms of India including Karnataka puppetry, Yakshagana etc. According to him traditional folk media are the powerful agents of communication. After this book on one has tried to depict the folk media of India. But definitely most of the folklorists and researchers tried and have been trying to depict the traditional folk media of their state, region and local area. Shyam Parmar definitely inspired a lot to such researchers including the present researcher, media of Karnataka which are plouping a vital role in communication to public our folklore

has a rich culture and tradition though which we have been communication effectively.

Durgadas N. Mukhopadhyaya published an article on 'Folk media' in 'Vidhura' Journal and dealt with traditional folk media of India and their role in communicating and entertaining public in addition to publicity of govt. plans and projects.

Dr. Somashekhar Imrapur has contributed an article on 'Traditional Mass Media' and stated in brief about the meaning and importance of traditional folk arts as mass media in our day today life.

Many researchers studied on fairs of Karnataka, fairs and festivals of North Karnataka stree devetaradhane, bhootaradhane, odapugalu, Moharam celebration.

N. Usharani's (1996) Folk media for development a study of Karnataka's media is one of the research activities conducted in our state and focused mostly on south Karnataka's traditional media she studied with the objective of use of folk media for developmental activities Yakshagana, Gee Gee Pada, Kamasale etc are the folk media which are using to communicate development activities of government of Karnataka.

Bandu Kulkarni (1999) studied Amateur theater as a medium of communication. He studied amateur theatre of north Karnataka, their nature, activities and impact. Amateur theatre is suffering due to lack of scope and audience. T. V. and cinema captured our time and people are not sparing their time to watch dramas I theatre. They prefer to watch T.V. serials and cinema.

Dr. Maheshwariah has written book on folklore communication and dealt with various folk arts and crafts, Yakshagana, Srikrishna Parijata etc.

Alleebhai Dastageer's (1989) "Karnatakadalli Muharum Padagalu Mattu Muharum Acharane-Ondu Adhyayana" dealt with Islamic celebration and Hindus also follow the tradition. Such Muharum songs sung by both Muslim and Hindu spreading communal harmony.

Ittannavar R. B's (1984) "Srikrishna Parijata : Ondu Adhyayana" dealt with Sannata of north Karnataka. The research work totally concentrated on Srikrishna Parijata its region and development. Kulagudu (Sampradaya) tradition onwards how Krishna Parijata has been getting its shape and today's theater tradition etc., also explained in detail.

Khandoka P's (1984) "Karnatakada Lambanigalu" gives picture of Lambani people and their history Language dress, costume, occupation, folk medicine and techniques, Rangoli, Kasuti, Hacche, folk games, songs, riddles and status of Lambanis pictured in the thesis.

Salimath Vivekanand. V. (1987) has conducted a research on "Janapada Geeta Sahityadalli Kalyanada Basavannanavaru." The thesis dealt with Basaveshwara's life story and his achievements being sung by people in folk songs.

Bhat G. S. (1991) conducted a research on "Yakshagana Sanghataka-Shubhu Hegde Sampraday Mattu Srujanasheelate: Adhyayana" depicted history and development of Yakshagana theater organization. Keremane Shambhu Hegde and his troupe are experimenting I Yakshagana theatre. They are creative and performing well.

Bhat L. B. (1982) Studied on "Halakki Janapada Jeevana Mattu Sahitya" the researcher focused only on Hallakki Okkaligas of Uttar Kannada District. Halakkis day today life and their literature studied here. It gives a detail picture of Halakkis.

B. B. Biradar (1992) studied on "Uttara Karnatakada Hanti : Ondu Adhyayana" Hanti songs are popular in North Karnataka which are being

sung by farmers during harvest season. Research gave a detailed picture of Hanti songs and their importance in rural life.

D. C. Hakari (1979) Studied on “Janapada : Samajika Kathana Geethegalalli Dukhanta Niroopane”. He dealt with the ballads which give a picture of sorrow and pain.

G. S. Hegde (1997) Studied on “Uttara Kannada Jilleya Havyaka Janapada Sanskriti”.

S. I. Hiremath (1995) Studied on “Janapada Sahitya : Mahila Samskriti”.

R. S. Joshi (1984) studied on “Yakshagana Kalege Idagunji Melada Koduge” researcher totally focused on only one troupe i.e. Idagunji mela which is performing and achieved I Yakshagana theater in Uttara Kannada District.

B. M. Malashetti (1979) Studied on “Uttara Karnatakada Bayalatagalu”.

R. M. Marathe (1990) studied on “Uttar Karnatakada Vrutti Rangabhoomi Ondu Adhyayana”.

N. Y. Mattihal (1996) studied on “Vijapur Jilleya Lavani Melagala Janapadeeya Adhyayana”.

S. R. Nayaka (1975) studied on “Karwar Jilleya Janapada Geetegalu”.

A. V. Patil (1981) studied on “Uttar Karnatakada Janapada Kale Mattu Vidhikriyegalu”

A. M. Satyanayak (1994) Studied on “Uttar Karnatakada Maduve Sampradaya”.

Y. F. Saidapur (1997), studied on “Uttar Karnatakada Janapada Veerageethegalu”.

Most of the studies conducted keeping in mind that folk culture, tradition, lifestyle, arts etc. No one has directly studied folklore of the state as an influential medium of communication. In this way this is the first attempt.

Method of the study :

Since it is a folklore study which needs a lot of field visits and in depth reading, the researcher has adopted descriptive and analytical method in addition to survey and field visit method.

The researcher has traveled widely a cross the Karnataka state to collect relevant study material and participated in various rituals, celebrations, events, seminars, symposiums, conferences (sammelanas) and live programmes. Further, he interacted with folk artists and folklorists to gain in-depth knowledge. The researcher also visited many institutions, offices of press, AIR, FM stations and television centres.

Scheme of the Study :

The present study has spread in 10 chapters with relevant quotations, references, photographs etc.

In the first chapter there is an introduction, nature, objectives and scope of the study. In the second chapter, there is meaning and definition of both communication and traditional communication, theories of communication, mass media, viz. press, radio, T.V., cinema, internet etc.

In the third chapter the researcher focused on rituals of our day to day activities. Both verbal and non-verbal communication transmitting through them.. In a life span, birth, puberty, marriage, death and other rituals and their significance in addition to the modes of communication stated here. Rituals conducting and celebrating periodically are discussed viz. yearly, once in a three year and once in a ten year etc. He also discussed about fairs, festivals, Nadahabba, national festivals, significance and their power of communication.

In the fourth chapter a detailed discussion is on traditional communication, modernisation and modern society. Yet there are various mass media, we have been using traditional media knowingly and unknowingly. Folk of Karnataka have been enjoying by involving in various rituals and celebrations like Holi, Dasara, Deepavali and following tradition and culture.

In the fifth chapter, there is an information on folk theatre and mass media. Yakshagana, Shreekrishna Parijata, Puppetry are struggling for their existence due to competition with television. But television and radio both are supporting these folk arts to reach the mass. Both are getting benefit by mutual understanding and co-operation. Their ultimate aim is to reach the mass and convey messages. But one can not rule out the loss which occurred to the traditional media due to a strong competition in the global market. Further a description is there on the role of folk media during first war of Indian Independence.

In the sixth chapter, researcher discussed on how traditional knowledge is flowing through mass media like Press using folklore knowledge in its layout of pages, language, photographs, radio is using traditional knowledge viz. folk arts like song, sobanepada, riddle, ornates and moreover folk language to reach the rustic people. T. V. and cinema are also using folklore knowledge in the song, story, location, costume and body languages to reach their target group.

In the seventh chapter, the researcher has discussed on traditional communication and globalization. A description is there on usage of traditional media in advertisements, in star hotels while marketing products and services. Folklore knowledge has been widely used in the globalization context. Folk arts, culture, rituals, medicine, food, names, costumes, handicrafts etc., fully being exploited by the organisations in order to capture the market.

In the eighth chapter, a detailed description is there on folk communication and Dassehra (Nadahabba). Various art forms do show their skill and represent regional significance of Karnataka at one place i.e. at Mysore during Dassehra. Tablos convey messages of developmental activities of the state Govt. are definitely in the folk style. Sannata, Doddata, Yakshagana, Jaggalige, Kaunsale, Veerabhadrana Kunita, Dollukunita, Bhootana Nritya, Somana Kunita, Halakki gaudara kunita, Keelu Kudure, Chittimela, Pupperty, Kodava Nritya, Lambani Nritya, Donne Varase, Gee Gee pada, Kolata etc., are eye candy during Mysore Dasara which communicate various messages, rich culture and tradition of Karnataka state. These art forms are the central attraction and they communicate effectively to the foreign travelers also, who don't know our languages. They can understand the dance, costume, feelings and emotions of the artists and context (to some extent) of situation. This is the influence and power of folklore communication.

In the ninth chapter, the researcher has dealt with activities of the Govt. Govt. gave a wide publicity about the various projects like family planning, literacy, HIV/AIDS control with the help of folk arts. Folk knowledge has been used in order to reach the mass i.e. target group.

Further a description is there on various Departments and of Academies of the Government and recent trends in Karnataka in order to popularize the traditional media.

In the tenth chapter, a description is there on traditional communication and Education. Significance and power of folk songs, tales, riddles, ornates, theatre, costumes, food in education. Children do learn values, customs and tradition in their homes first. Mother is the first teacher and home is the first school for them.

In these days NSS, NCC, Scouts Guides, Sevalal, CT Camp, Youth festival etc are again exploring rich folklore culture and art forms of Karnataka. Teachers can make use of such folk art forms as teaching

aids. Teaching learning activity would be interesting and fruitful with the help of folklore knowledge. Influence of the folk forms are most useful to the students of Pre-Primary, Primary and Secondary Classes.

Folklorist and other social philosophers believed that folklore is the foundation for regional language, culture, dress, rituals and tradition which are showing unity in diversity in India. That is why Folklore is treated as a medium of communication.

Research findings and suggestions for further research activities in this line and a summary of the research work followed by opinion of folklorists, bibliography and reference books mentioned at the end.

CHAPTER - 2

FOLKLORE, TRADITIONAL COMMUNICATION AND MASS MEDIA

MEANING AND DEFINITION OF FOLKLORE :

Folklore, in its broadest sense, is the part of culture, customs, and beliefs of a society that is based on popular tradition. It is produced by the community and is usually transmitted orally or by demonstration. Folktales and poetry, arts and skills and music and dance are also come in the subject i.e. Folklore.

In traditional definitions of folklore, too much may have been made of the absence of print and writing. The unwritten record, captured in the field by folklorist or anthropologist, must be supplemented by various written accounts. These include the “ballet” (ballad) books of those not wholly illiterate; the broadside ballads sold by Autolycus in Shakespeare’s *Winter’s tale*, and still sold in the 19th century; the songster’s of Newyork ; the “Chapbooks” with such old favorites as ‘Jack and the beanstalk’ or the ‘wise men of Gotham’. Subterranean pamphlets on astrology, medicine and cooking; and the country vicar’s record of the mummer’s play circulated in his local district. In her Hungarian village, the folklorist Linda De’gh heard folktales from a chapbook, which were later reproduced by improving tale-tellers’.¹

The ‘folk’ has always been hard to define, and once a society has rejected the older class conscious habits of the ‘gentry’ the task becomes harder. At one time Americans were tempted to equate ‘folk’ with ‘rural’, but now the rural folk have moved to the cities, the city itself has become a preserving and creative mother of folklore.

We have been observing the folk around us who have a strong spiritual nature and able to create folk arts and crafts. They do love their

piece of art whether it is a tale, song or a work. The scope of folklore is as wide as the folklorist has the intellect and imagination. With the help of their power of imagination they are considered as creative. If we pour perfect moral support, financial help, we will be in top position.

Features of Folk Communication (Traditional Folk Media)

- Oral communication using their own dialect
- They are creative in nature.
- Story, poems are based on legends and myths.
- Love and affection towards mankind and nature.
- Typical rituals
- Occupational influence to create ballads, songs and tales.
- Sing, dance, enjoy with nature.
- Reflection of their life.
- Face to face communication
- Could be modified or changed the media as and when the user uses it.
- Most of the times to express their inner feelings and emotions to the society.
- It fetches bread and butter.
- Easy to transfer the media and difficult to assimilate.
- Through observation one can learn to communicate-Rangoli.
- Only listening could be impressed to learn the thing Eg.- sing, ballad story.
- Communicators interest and effort could change the society. Eg. stage show, puppetry.

- Express their strong wills, feelings, emotions through drawing, pictures, dance, song, ballad,
- Feeling of belongingness-family, friendship.

Traditional communication is the backbone of all social processes, whether in a tribal society, a rural society or an industrial modern society. In the tribal and rural society we have already found that there is a face to face communication. They are using their own dialect to communicate.

The comparison and identification of the survivals in modern age of archaic belief, customs, and traditions.²

Communication :

Communication all of we know is a process what we resort to while informing others or being informed by others in the every day life. Taking one shape through a channel this moment, the communication is formed in different form on the sometime next. It need not necessarily resort to the same channel to reach the receiver, when it is suppose to take place next time. This distinctive character has got the merit of 'Omnipresence' to communication. Having had the merit of necessity and inevitability, communication takes place everywhere regardless of the geographical boundaries, constraints of time and space.

Communication may be in the form of formal contents being passed through formal channels, example is the printed matter in a news paper or may it resort to the informal form of dialects that are used in oral tradition. Sometimes it may succeeds to reach the target through non-verbal gestures or the form of sound. That may be a peculiar sound pattern.

The term communication generally is held to involve some kind of a transfer of information from one person to another or to a group of people. Communication, on the other hand, refers not to the process but to the messages transmitted. (In academic circles, there is some

disagreement about whether the field is communication or communications, and there are some departments, schools, and colleges of communication and others of communications).

“Communication has, as its root, the word community, for good reason. Communities are held together by communication, and it is through this process that culture is passed on from one generation to the next.”³

Types of Communications :

Intrapersonal Communication : Intrapersonal communication is the internal or intrapsychic dialogue that often takes place in our heads. Generally we call it as “talking to oneself”. It is like introspection method where a person introspects his/her activities. Usually we do not utter or talk aloud. We do think about the things or happenings of our life. The content or text of intrapersonal communication consists of thoughts. The medium or channel of this kind of communication is the neurological/Chemical apparatus through which thoughts are processed in our brain. Dreams and fantasies.

Interpersonal Communication : To hold an interpersonal communication a person and another person or few people are necessary. Sometimes the communicators are acquainted, as at a dinner party, and sometimes they are not, as when strangers speak in the street, on a bus, or in a bazaar. The medium here is the airways, and the text is what is said and how it is said. There is one can use non-verbal means-through body language, facial expression, cloths and so on.

Small group communication : There should be a considerable number of people to listen something in a particular place. Suppose a person is ready to deliver a speech or a lecture people gather at the particular place to listen to the lecturer. Here we could use language as well as non-verbal signals to communicate the particular subject matter. A speaker deals with a thing and manages the group so that they can listen to him.

Mass Communication : Print media, electronic media are the devices of mass communication such as new papers, magazines, Television, Radio, feature films. To communicate to the large number of people who are located in various places often scattered all over the country or the world we use such mass media. The target group may be in a small group or an individual otherwise a large group. A number of different elements make up mass communications media; images, spoken language, printed language, sound effects, music, colour, lighting and variety of other techniques are used to communicate messages and obtain particular effects.⁴

According to Crampton's Encyclopedia. [The University of Chicago-1986] Communication is a word that most people have difficulty defining and talking about writing a diary, watching television, talking with friends and reading a menu are all forms of communication. People spend more time communicating than they spend in any other complex activity in life.

Communication may be defined as the means through which people exchange feelings and ideas with one another.

Meaning of Mass Media :

Mass media comprises the institutions and techniques by which specialized social groups employ technical devices (Press, Radio, TV, Films, etc.) to disseminate symbolic content to large heterogeneous and widely dispersed audiences. In other words, mass communication perform essential functions for a society that uses complex technology to control and regulate the environment. These functions of mass communication include transmission of a society's heritage from one generation to another, the collection of information for the surveillance of the environment, and the correlation of the various parts of a society in response to changes in the environment.

From the inception of community development and extension services in the developing countries, significance of mass media as a method of communication has grown manifold. Literacy campaigns in the rural areas have increased the number of literate persons, thus the use of printed matter has become possible for disseminating the desired changes. Similarly, improvements in economic conditions and desire to live a better livelihood have increased the number of radio sets from a nominal to a significant higher percentage. In very few places television antennas are also observed. We have unlocked a new social force of incalculable magnitude in mass communication. In comparison with all previous social means for building the world, this force looms as a gigantic instrument of infinite possibilities of good or evil.⁵

THEORIES OF COMMUNICATION :

Many scholars contributed a lot to the field of communication. They introduced many new theories and modified which already existed. A gist of the theories glanced as under.

Basically, the word 'communication' means 'sharing' or 'common'. Schramm (1964)⁶ treats communication as the exchange of knowledge, skills and attitudes among persons or among 'social groupings'. Steinberg (1958)⁷ defines communication as 'the process of relaying or transmitting a sign or symbol (verbal, written or pictorial) from a specific source to a specific audience or receiver by means of any one or all of several media that act as channels'. According to Laswell (1960)⁸ a convenient way to describe an act of communication is to answer the following questions:

Who/Says what/In which channel/To whom/ With what effect?

Leagans (1961)⁹ describes it as a process by which two or more people exchange ideas, facts, feeling of impression in ways that each gains a common understanding of the meaning, intent, and use of message.

In the simplest sense, communication means a sender and a receiver tuned together for a message. Communication is the process of transmitting meaning between individuals. This process is of great importance to human beings because the ability of communicate with others enhances the chances of success of individuals (Singh, 1993).¹⁰ Unit and unless the message is encoded by the sender and relayed by the use of the signals and subsequently decoded at the destination, no communication can be expected have taken place.

Schramm (1964)¹¹ mentioned that any process of communication required at least three elements; the source, the message, and the receiver. Edwin, Philip and Ages (1975)¹² have included channel as the fourth element. Shanon and Weaver (1949)¹³ described the process of communication as consisting of five elements. According to them, there is need for a source, a transmitter, a signal receiver and a destination. Leagans (1961)¹⁴ went a step further when he described an effective communication process in rural development ought to have six elements, i.e. source message, channel, treatment of message. Audience and the audience's response.

Lakshman Rao observes the roles of communication minutely in different spheres of mankind. In Economic sphere communication helps a person to find alternative ways of making a living. Communication helps raise a family's economic status. Communication creates and demand for goods. Communication motivates local initiative to meet rising demands. Communication broadens the entrepreneurial base. And communication helps economic development become a self perpetuating process. In social sphere, communication aids in the process of status change from heredity to achievement. Communication motivates the illiterate to become literate. Communication helps shift influence from age and traditional status to knowledge and ability. Communication forces the traditional leaders to complete for status retention and motivates them to

acquire knowledge and adopt to change. Communication helps in inducing parents to send their children to school. Communication helps people to find new norms and achieve a balance during a period of rapid change. Communication helps to bring about greater equality and greater respect for human dignity. Communication makes cultural and social change a self-perpetuating process. In political sphere, Communication helps in the process of power change of heredity to achievement. Communication motivates traditional leaders to defend their power by rising their information level. Communication helps the masses to recognize their own importance in the power structure and acts as a stimulus to political participation. Communication helps the Government to learn the needs of the public and plans and programmes. Communication helps a community or nation to achieve power through unity. Communication helps to bring about greater equality and respect for human dignity in political arena. Communication makes political growth a self-perpetuating process.¹⁵

“The purpose of Communication is to influence the audience by rousing emotions. An effective communicator is also an artist. He develops his own particular art in order to influence and entertain. He sometimes imitates nature and persons around him. He develops harmony in his art. Aristotle says, “the instinct of imitation is implanted in man from childhood.”¹⁶

“The instinct of imitation is implanted in man from childhood”¹⁷

“Rousing emotions should be brought about the inner structure of communication rather than by spectacular means.”¹⁸

When Communication is referred to as an art, what is meant is rousing feelings and emotions, for that is the purpose of art. Communication is both a behaviour and an art. When a person expresses his/her feelings and emotions instantaneously as an automatic response to a message, he/she reacts unconsciously. This is communicative

behaviour. The art of communication on the other hand is a consciously developed skill. The communicator knows exactly what to say in each situation, for his/her aim is to influence his audience's behavior in a desired way.

Aristotle believed rhetoric or communication is an art, and it should be developed by the communicator in order to persuade his audience persuasion is one to many process, for "no art has regard to the individual case". Rhetoric should be considered to be a persuasive art directed to "a given class."

Aristotle defined rhetoric as the art of persuading the audience. He identified three means or factors that can persuade the audience to a desired action.

1. The character of the communicator
2. His sense of logic
3. His ability to rouse emotions in the audience.¹⁹

Communication Serves Five Major Purposes :

- 1. Informative Communication :** It is the process of people sharing knowledge about the world in which they live. Young people are exposed to informative messages throughout their school years; it is the main type of communication at all educational levels. Informative is rapidly becoming even more available because of advances in technology.
- 2. Affective Communication :** A process through which people express feelings about things, themselves and others. Affective communication is of major importance in the formation of self-concept what one thinks of oneself. Empathy is the major ingredient. Empathy is the ability to see the world from another's point of view to share the joy or disappointment that another

person feels. Teachers, Judges, Police Officers and School Principals are better at their jobs if they can empathize with others.

- 3. Imaginative Communication :** It may be defined as the process through which invented situations are created and in most cases, shared. Whenever people invent jokes or stories, speculate, daydream or make believe they are engaged in imaginative communication. School children and adults both like imaginative stories.
- 4. Persuasive Communication :** It may be defined as the process through which people attempt to influence the beliefs or actions of others. In many cases persuasive communication involves people who are important to each other parents and friends influence each other. Lawyer, sales persons, advertising specialists' public relations experts and politician often use in their career.
- 5. Ritualistic Communication :** Ritualistic communication is the process through which people meet social expectations. The word ritual comes from the Latin 'rituals' meaning 'pertaining to rites'. At one time rites were seen as acts of religious or public ceremony. Ritualistic communication is important because people who violate the rules and customs of social interaction have difficulty relating well with others. There are many different kinds of social rituals. In modern life people are expected to engage in such everyday speech acts as greeting one another small talk, leave-taking, teasing and joking.

Interpersonal communication is generally the most effective channel. Person who talk with others at home, friends, relatives, neighbors, opinion leaders etc., through which get ideas, suggestions and behaviors for development purpose. Interpersonal communication not only enlarges people's mental horizons but also increases their relationship in the society.

Whether interpersonal or mass media communication, they help people to enrich their capacities knowledge. It can be used to raise levels of aspirations. Through communication, attention can be diverted on the contemporary developmental, educational aspects. It can be effectively employed to build consensus on the new economic and cultural goals. Through experimentation on the new economic and cultural goals, it can be used to disseminate knowledge relating to their success and failures. Communication is significantly being utilized to impart specific skills and techniques.

The word communication is derived from Latin word ‘Communis’, which means common. That also means a common ground of understanding. Communication is a process of exchange of facts, ideas and opinions and as means that individuals or organizations share meaning and understanding with one another. In other words it is the transmission and interacting of facts ideas, opinions, feelings or attitudes.

Communication is a process involving the sorting selecting and sending of symbols in such a way as to help the listener perceive and recreate in his own mind the meaning contained in the mind of the communicator. Communication enables us to do important things to grow, to learn to be aware of ourselves and to adjust to our environment.

TRADITIONAL COMMUNICATION :

In China traditional methods of Mass Communication, such as story telling and folk theatre, have existed since the time of Chou Dynasty (12th Century B.C). Whenever these media supported the royal government, the emperors encouraged their use. However any time a story was suspected of undermining the emperor or even the regional chiefs, it was banned.

When China was taken by Communists in 1949, the parties become interested in the popular and powerful media of mass

communication. It recommended that the government support and regulate the use of the media and control was tightened. A government directive, date. 4th may, 1951 says:

“Operas which promote propaganda for anti-aggression, anti-oppression, love-motherland, love-freedom, love-labour, righteousness and good nature of the people should be encouraged and promoted on the other hand, those that advocate feudalistic morality, cruelty, horror, obscenity and which ridicule of insult the labours should be banned.”²⁰

Since it was an inexpensive and well established method of communication in both rural and urban areas. The new government encouraged the traditional media, storytelling, folk theatre etc.

As early as 1959, there were 14,000 private organizations that were involved in using the traditional media to inform and educate the people in the new ideology.²¹

The Indian Government also recognizes the importance of traditional media as popular effective and inexpensive methods of Mass Communication. The Indian Central government supports UNESCO's efforts to integrate the folk media with modern media for developmental purposes in the less developed nations. In 1974, a meeting of experts in folk media, held in New Delhi, made since recommendations on how folklore could be employed in the nation's developmental plans. It set these following goals.

1. Identify flexible elements in folk forms
2. Treat the family planning message to suit the form used.
3. Integrate folk media with mass media; and
4. Present a programme package with adequate pre-testing and appropriate evaluation.²²

Indian media experts say there are three types of folklore oral folklore, customary folklore and, material folklore. Oral folklore includes folk speeches, such as riddles and proverbs. Customary folklore includes folk beliefs, superstitions, folk customs, folk dances, folk festivals, folk dramas, folk crafts, folk customs and folk foods. In addition the experts consider the folklore traditional media; folk theatre, folk songs, ballads, religions story telling and puppet shows.

Academies have been established by both the central government and state governments to study and offer training in folklore and traditional media. Through five-year plans, the government has set up programmes to develop and employ these lore and the media to inform and educate the public, private groups that specialize in folklore and traditional media are paid to spread in population control, agricultural development, health and education. In 1981, about 18,000 registered groups received government support.

The story used by these groups is originally written by an expert in one of the regional languages of India. Afterwards the story has to get approval. After getting approval from the central government the same story is translated in to other languages in India and used in all states to disseminate information about the government's developmental plans.

Some folklore was also used in a satellite international television experiment (SITE). The SITE project, which employed an American satellite called applications technology satellite (ATS – 6) included qualitative research designed to study the effectiveness of the experiment. The research was conducted in several states. One of the studies which was done in the Kheda district of Gujarat state and included 6,500 respondents, showed significant gains in awareness about health and other plans, as well as attitudinal changes towards modernity.²³

The traditional method of mass communication includes all the interpersonal techniques. These are primary oral, but many other

traditional skills are used independently to supplement word of mouth. The skills differ from culture to culture and some are specialties unique to a culture. Religious story telling is a specialty of India. In Indonesia the specialties are puppetry and shadow play. In Mexico, the folk dances and in the Philippines, the fiestas are the specialties.

One has to approach the folk to develop contacts and gain popularity. Most of the times are the politicians do visit villages and first meet the pradhans of the village and perform pooja in the temple. It shows that the concern of the leader about the village.

The interpersonal communication with the help of folk media is a strongest media in the world. Because of folk the particular village do love their land and environment. Further there is age-old culture, tradition and heritage. The folk show their affection immediately one who like them and their culture and tradition. He/she who likes the folk arts, crafts and shows a deep concern about the folk in order to uplift them and improve their economic condition do gain tremendous popularity. Politicians are doing the same thing in Karnataka and rest of our state. The members of N G O s are also gaining popularity by serving better to the community.

They are conducting meetings in temples and mutts or in any other public places. They choose the evening hours to communicate the folk when they return from their labourous works at fields. The temple, mutt area give them a pleasant and divinity to the people. It is learnt that during the general elections of 1971 in India, when leaders of Indira Gandhi's party visited the villages in their constituencies, in addition to speaking to the voters, they employed another effective technique. Their election symbol was cow and calf. The cow, which is scared to Indians, had additional appeal; a cow nursing its calf was a symbol of motherhood. There was also a picture of Indira Gandhi who reminded the Indians of a goddess who came to save them. When the voters went to the

polls, they remembered the cow and the calf more than any other symbol. The voice of their candidate, “Vote for cow and calf, vote for Indira” was a powerful message. A majority of the Indians voted for the cow and calf.²⁴

Encouraged by the positive role played by traditional media during the freedom struggle, the government of India decided to create an exclusive department to promote and protect the interests of folk media. As a result the song and drama division was setup in New Delhi in January 1954 as an inbuilt cell of All India Radio with the purpose of organizing traditional media programmes to popularize five year plans. It was a policy decision of the government to accord official status to the traditional media by creating a department with necessary infrastructure. The song and drama division was entrusted with the responsibility of identifying and nurturing the folk arts amply demonstrating the faith of the government in the traditional media.²⁵

“In 1940’s Indian People’s theatre Association, the cultural front of the communist party of India effectively explored the folk forms namely Jaatra’ of ‘Bengal’, Bharvai of Gujarat and ‘Burrakatha’ of Andhra Pradesh to seek people’s participation in the programmes of national development.”²⁶

P.N. Malhan, a media educationist has rightly pointed out that no communication strategy is complete unless it includes traditional media which must necessarily rank along side the more commonly accepted channels of communication.²⁷

“Though Indian is the home of rich folklore it largely ignored the potentialities of folk performing arts in the post-independence era. Nevertheless, folk arts have been tapped in the past to communicate variety of information. ‘Alha’ the popular ballad of Uttar Pradesh, ‘Lavani’ of Maharashtra, ‘Gee Gee’ of Karnataka, ‘Villupaattu’ of Tamilnadu and Kerala and ‘Kabigaan’ of Bengal have been adopted to

rouse the conscience of the nation against the British rule at the turn of twentieth century.”²⁸

“It has been recorded by the historians that during the First World War (1919), Dipchand, one of the famous composers of ‘Swaang’-the popular moral drama of East Punjab, developed a folk drama troupe and succeeded in persuading several young lads of Haryana to join the defence forces. For his productive use of the folk theatre, he was rewarded by the then British Government.”²⁹

In the Indian context Robert T. Oliver [Communication and Culture in Ancient Indian and China] has identified caste as a rhetoric in being, the rules governing which prescribe the nature, extent and style of communication which can (can not) take place between a person, his caste-fellow, and a person of another caste. Thus, the practice of giving caste names might itself hinder free communication. So, also more rituals pollution barriers against communication with the ‘Untouchable’.

This view of caste as a rhetoric in being also implies the predominance of the higher castes, especially the Brahmins who, as teachers and priests, were speakers to and spokesmen of the people. The task of orally transmitting the religious and literary tradition and of guiding society was professional and hereditary. It is suggested that the monopoly over the power of speech and the oral profession was the key to the social predominance of this caste.

As apposed to this, however, is the pervasive view that Sanskrit was the medium of communication for all including the non-literate and the uneducated, because they all shared and participated in the oral tradition of transmitting culture and knowledge.

Clearly, then there was and is an oral tradition in folk culture. Folklore, folk musical and dance traditions, have been passed down through many generations, adopting to changing times whenever

necessary, and yet retaining, even in their contemporary form, an extraordinary vitality. There are undoubtedly regional variations in expression and localisms of language, but their basic rootedness in fundamentally the same cultural and religious world-view is undeniable.

In 1950s folk performing arts were employed to create awareness about the five year plans. As early as 1952, the first five year plan had recommended the utilization of folk media for all development activities.

‘The plan report said’ A widespread understanding of the plan is an essential stage in its fulfillment.....An understanding of the priorities which govern the plan will enable each person to relate his or her role to the larger purposes of the nation as a whole. The plan has therefore, to be carried into every home in the language and symbols of the peoplewith the assistance of creative writers and artists, which has to be specially enlistedAll available methods of communication have to be developed and the people approached through the written and the spoken word no less than through radio, film, song and drama.³⁰

In India, as elsewhere, folk media reflect the ethos of the people. They are characterized by the spontaneity that springs from the emotions of common people in their natural surroundings. Folk songs reflect the traditions and customs of community. India has a variety of folk songs which we linked to ceremonies and activities in various regions. In Karnataka state there are may more folk songs still existing in rural sector only. Though a study of folk music has deeper layers of the culture would reveal enabling glimpses of underlying needs, motives attitudes and values of individuals.

Several successful attempts have made by various agencies to modify folk songs using a participating approach, songs have been modified to include sex discrimination, intra household relationship and authority structure within the family and these then provided relevant issues for conducting group discussions. It has been observed that while

using drama for communicating messages on immunizations, rural women comprised songs describing the symptoms of common childhood diseases, and the schedule for immunization. In the process of developing the song, singing it repeatedly and rhythmically the message was reinforced effectively and positively.

“The area taken in to account for modification of folksongs were rejoicing at the birth of a girl child, options of girls to select life partners, emphasizing education for women and the small family norm the folk tunes were retained and only the word were changed.

Thus the folk songs have been effective in spreading messages and specially in improving the image of women.”³¹

Folk media establishes direct rapport with the audience, owing to its proximity with the community. They facilitate active participation of the people without any coercion or compulsion. According to Ross Kidd, “The media (folk) do not prescribe the solution, their job is to take a fresh look at them and try to do something about them. The spectator is no longer a passive recipient of messages; he is provoked by the performance and the education programme to respond in an active way.”³²

Flexibility is one of the vital characteristics of folk media and the degree of flexibility determines its adaptability to meet the contemporary needs. Ross Kidd observes that the popular arts are intrinsically endowed with the appropriate voices to reach their grass root audiences, and can absorb an infinite variety of messages for Communication, learning popular expression, organization in Third World Social Transformation Programmes.³³

Press, Radio, T.V. Films and Internet

Press, radio, Television and films are considered as mass media. Today these forms of mass media are ruling our society. Without the mass media it is quite difficult to lead our life.

Printing press entered our country and newspapers started. Missionaries used it to spread their religion in India. We know the history of press. We cannot deny that press is one of the powerful media in our society. We have been getting knowledge, information, news, recreation and entertainment by reading newspapers and periodicals. We can preserve them for a long time because it has keeping quality and it depends upon the quality of paper and ink.

Radio also started in India during British reign. It is one of the cheapest and convenient mass media. It will reach areas where there are no roads and transport facility. One can use a radio set and know the latest happenings around the world by tuning various stations. It is providing news, entertainment, knowledge and recreation. But only thing is that if we miss a programme to listen we miss it for ever. It is not possible to listen it again. We are getting information on various subjects viz., agriculture, education, women, children, youth etc. It is a most useful media.

Television is a popular media in our country. We have choices of many channels. We have been experiencing new things and events. It has captured our minds and occupied a place in our drawing room. In addition it grabbed our time and we have addicted to it. Now a days various channels are trying to reach mass as early as possible. There is a competition in electronic media. News, films, serials and many other programmes are telecasting on television channels. Television entered in rural areas and rustic people are also addicted to it. Really it is a magic box for them.

Films are ever popular in our country. Every one likes to watch movies in theatres and now a days on T.V. Films are both, glamorous and educative. Films are reaching the mass who are unable to read and write. Therefore it is a most popular medium in our country. Films have a story, songs and dialogues. It is sure that we are getting entertainment out of

films. It reaches the limited mass at a time. We can watch the same film as and when we want.

In these days internet is also acting as one of the mass media. What is not available in web? We can drag and download any information. Many search engines are there in it, so that we can easily search data whichever we want. It is like a readymade encyclopedia. We can have news, songs, films, text and any other information. But one should be computer savvy and computer literate. Only a limited and educated mass can use it.

These mass media are feeding information, news, knowledge and providing entertainment and there is a perfect communication flowing through them.

REFERENCE :

- ¹ Encyclopedia Americana. Vol –I & II, Scholastic Library Publishing inc. Dambury, Connectiont, (2004).
- ² G.L. Gomme., Hand Book of Folklore, Revised Version 1913, by. C.S. Burns.
- ³ Arthurasa Berger., ‘Essentials of Mass Communication Theory’, Sage Publication, New Delhi, 1995, p. 10.
- ⁴ Ibid.
- ⁵ Singh Ranjit., ‘Communication Technology for Rural Development’, B.R. Publishing Corporation, Delhi, 1993.
- ⁶ Schramm, W., ‘Mass Media and National Development’, Stanford University, Stanford, 1964.
- ⁷ Steinberg C.S., ‘The Mass Communication’, NY Harper and Bros, 1958.
- ⁸ Laswel, H.D., ‘The Structure and Function of Communication in Society in the Mass Communications’, Ed. By W.Schramm, Chicago University of Illinois Press, 1960.
- ⁹ Leagans, J.P., ‘The Communication Process in Rural Development’, NY Correl Uni. Ithaca, 1961.
- ¹⁰ Singh Ranjit., ‘Communication Technology for Rural Development’, B.R. Publishing Corporation, Delhi, 1993.
- ¹¹ Schramm, W., ‘Mass Media and National Development’, Stanford University, Stanford, 1964.
- ¹² Edwin, Philip and Ages., ‘Introduction to Mass Communication’, D.M. Company, New York, 1975.
- ¹³ Shannon and Weaver., ‘The Mathematical Theory of Communication’, Urbana, University of Illonis Press, 1949.
- ¹⁴ Leagans, J.P., ‘The Communication Process in Rural Development’, NY Correl Uni. Ithaca, 1961.
- ¹⁵ Y. V. Lakshman Rao., ‘Communication and Development –A Study of two India Villages”, University of Minnesota Press, Minneapolis, 1966, pp.100-101.

-
- ¹⁶ Cooper L., "The Rhetoric of Aristotle", Engle Wood Cliffs, New Jersey : Prientice Hall, 1960.
- ¹⁷ Butcher, S. H., (Translation) 'Aristotle's Poetics' New York : Hill and Wang 1961, p. 55.
- ¹⁸ Ibid, p. 78.
- ¹⁹ Cooper L., Op.cit.
- ²⁰ Centre for International Studies, 'Traditional Media in China Massachusetts', Massachusetts Institute of Technology, 1966, pp.21-22.
- ²¹ Ibid, p.59.
- ²² Madhu Malik., "Traditional Forms of Communications and the Mass Media in India; Communication and Society Series 13, Paris, France, UNESCO, (Year of publication is not given).p.3.
- ²³ Agarwal, B.C., et al (eds) 'Satellite International Television Experiment Bangalore', India Indian Space Research Organization, 1977.
- ²⁴ Dr. H.K. Ranganath., 'Not a thing of the Post- Festival and Cultural Status of Traditional Media in India', Paper Presented at the International Commission for the Study of Communication Problems, UNESCO, 1972, p.2.
- ²⁵ N.Usharani., 'Folk Media for Development - A Study of Karnataka's Traditional Media', Karnataka Book Publications, Bangalore, 1996, p.3.
- ²⁶ Dr. H.K. Ranganath, Op.cit., p.2.
- ²⁷ P.N. Malhan., 'National Media Policy' Vidura, Vol.23, No.1, 1986, Feb, p.6.
- ²⁸ Dr. H. K. Ranganath, 'Not a Thing of the Past-Functional and Cultural Status of Traditional Media', Paper presented at the International Commission for the Study of Communication Problems, UNESCO, 1972, p.2.
- ²⁹ Shyam Parmer., 'Traditional Folk Media', New Delhi, Geka Broks, 1975, p.46.
- ³⁰ G.N.S. Raghavan., 'The Contemporary Relevance of India's Traditional Media', in "Communication and the Traditional Media", Indian Institute of Mass Communication, New Delhi, 1981, p.25.

-
- ³¹ Arvind Kaur., 'The Mass Media', Institute for Sustainable Development Lucknow and Annual Publication, New Delhi, 1999, p.13.
- ³² Ross Kidd., 'Folk Theatre One Way or Two Way Communication?' Development Communication Report; No-28, 1979, Oct. p. 5.
- ³³ Ross Kidd., Quoted by Judy Brace, 'A Communicator's Checklist ; Development Communication Report', No. 40, 1982, December, p.9.

CHAPTER-3

TRADITIONAL COMMUNICATION AND RITUALS

MEANING AND HISTORY OF RITUALS :

Rituals are the asset of folk communication and have occupied their own position. These rituals have been acting as the media of learning time to time. Traditional communication is perfectly transmitting with the help of various rituals viz. belief, tradition, celebration etc. There is a particular purpose in our life as and when we act and their lies ritual. Eg. Rangoli (column), painting to the home, cleaning the field, seedling, plantation, harvesting, etc. Rituals are the part and partial of our life.

The word 'ritual' which derived from Latin word 'ritu' it means tradition.

There is a folklore where there is culture. According to Anthropologist folklore is the part of culture. Folklore may differ from one environment to another one. But there are several similarities in their activities. Folklore developed and spread all over the world.

The folklore that is staying in different places performing various (most of the times it seems wonder) rituals in their day to day life. Both men and women have various types of wants, attitude, occupation, liberty and limitations to perform rituals. Suppose we glance over the rituals performed by them are different outwardly but their object is same when we look and observe them closely. It is necessary to study such rituals in order to understand what are the ways, techniques and objectives.

The social system, arts, beliefs, activities, art of living of folklore are the important aspects to study culture of a community. In these days there is a strong influence of modernization on us. Although we are demonstrating our arts and perform well during various religious celebrations. When the rural people were unable to learn language to read

and write then the assimilated such arts and culture and performing them still today.

There are rich ritualistic habits among tribes and average in rural area and a little in modern society. Modernization made several changes in our life system, beliefs and celebrations. Comparing to tribal and modern societies there are various differences in rituals.

South Asia is considered as the cradle of human civilization. It was known for its several languages, traditional and ethnic culture. It was the treasure of culture and traditional values.

Definitions of Rituals :

Before discussion about rituals let us have a glance over the definitions..

“By rituals we mean a primarily religious action, that is, action directed to securing the blessing to some mystical power of powers”.¹

“Ritual is a stereo typed expression of emotion or belief or of both combined. A stated time as well as a set manner marks the rituals of seasonal sacrifices, but there are rituals, such as that of war. Not determined by the season

Its great primitive importance is more than religious, for it established an intimate relation between religious and non-religious acts”²

Characteristic features of Rituals :

- Rituals do not satisfy any physical wants.
- These are the strong layers of religion as there is a rule in science.
- These are the near and dear aspects of learning.
- Rituals play major role while teaching, learning process of an art.

- Rituals have rational aspects which play vital role while laying foundation to science.
- Rituals are considered as most important aspects of social life and one can avail supplementary uses of them.
- Rituals change their shape and repeat as and when the changes take place time to time in human life. During this process of repetition they follow strictness to remain same. Few seem identifications also.³

Structure of Rituals :

It is clearly observed that the experts generally considered both religion and science of civilized society while identifying the structure of rituals. After considering the previous studies in this area its apt and more supportive to understand the subject.

Experts showed their interest the historical development of rituals and tried to get the meaning. They concentrated only on primitive (aadima / prachina) culture. Experts like W.B.Robertson Smith studied in this line. Vamsha system and Bali system were studied by the experts. Purification, presentation, pooja etc considered as later developments of rituals. Frazer Durkhiem tried influenced by such study of rituals.

Rodcliff Durkhiem, Bronilsoo, Melinoveski, E.E.Evans, Tarkat and Parson, Vagmand leech and other experts diverted their attention and concentrated to study not only the aims and objectives but also area and scope of rituals. Currently rituals work for a particular purpose or not, whether they are only symbolic aspects of human interests. Such problems studied and examined in the social life. The role and uses of rituals also discussed by these experts in depth.

Modern civilized society adopted various modern and advanced technologies to lead their life. Although their life style, beliefs, celebrations have been influencing by their tradition and beliefs which

performed by their ancestors. There may be changes. But definitely there is old system beliefs mixed in their lifestyle. It is not at all possible to eradicate such rituals from our society. If we observe one's life style keenly, we find the symptoms of age-old tradition, beliefs. That is why the experts of communication strongly express their views as yet there is a geographical distance among groups we could find various similarities in their beliefs, celebration dedication and other things. The experts who have engaged in comparative study of other cultures say that we could find similarities of many beliefs, celebrations in their respective rituals.

Nature was the wonderful thing to the folk who lived in ancient age. They frightened of sunrise, sun set, wind, rain, fire, water, river, creatures, etc. and believed that there is a super power in nature. So, men and women tried to being loved by the nature.

Both personally and in a group the whole folklore started to perform duties and offer pooja to the invisible power. Then onwards Indra, Agni, Vayu, Varuna, Earth (Bhoodevi) became god and goddesses among the folklore. Daily the folk started to offer pooja and pray for safe living.

“Folklore means the life filled with rituals”.⁴

The activities of our life influenced by rituals and knowingly or unknowingly they are being followed by the society.

Man found rational power with his own power. J.G.Frazer showed a strong love towards human rational power and identified relative reason of a work before the concept of soul (Atma)

He say as –

‘. Whenever sympathetic magic occurs in its pure unadulterated form, it assumes that in nature one event follows another necessarily and invariably without the intervention of any spiritual or personal agency. Thus its fundamental conception is identical with that of

modern science, underlying the whole system is a faith, implicit but real and firm in the order and uniformity of nature”.⁵

Frazer showed the relation between two objects. Eg. There is a belief in Bornio Daks. The owner of a home (Husband) calls two magicians during delivery time. One enters the maternity room and another one lays out side the room and acts like a pregnant woman. He ties a big stone to his stomach and covers with a piece of cloth. The magician who is inside the room explains about the pregnant woman in a high pitch so that another magician acts according to the information he receives. Here the stone represents baby. Such acting believed that delivery process made easy. Here there is a strong traditional communication.

RITUALS IN DAY TODAY LIFE :

The folklore from different region of the world cultivated some practices such as offering pooja, believing and highlighting the supreme power of nature. Still today such beliefs are the part and partial of their life. Such beliefs among folklore occupied a prominent place in the community and became popular as tradition.

In China people offer pooja to the Sun with flesh and smoke (dhoopa). When two strangers meet each other in the tribal of Asharta and Ghana in Africa fight with Sword. Such fighting continues up to they see blood of any one among them. Then they stop fighting. They offer pooja with the blood and they suck the blood. By sucking blood both believe that they mix each other. This is a ritual. Such strong beliefs have been changing time to time and existing among the folklore.

Such rituals became traditions and transforming generation to generation.

In India almost all celebrations have agricultural background. Rain is the intimate essential aspect of agriculture and there are many beliefs of rain. Folklore is considering rain as God-Varunadeva.

In Karnataka State there are many tradition / rituals of rain such as Jaldi Gouri Pooj, Jokumarana Pooje, Kappe Pooje {Kappe maduve}. Dollina Walaga, Kalasha Pooje, Somana Sootra Kattuvadu, Kaayi Kattuvadu, malege kooruvadu, Baragala Basappannannu oorudatisuvadu. (seemi maremma) prastha maduvadu. In West Bengal Women perform naked dance during night with a team of musician on Amavasya.

Three members climb a furry tree and imitate rain in Russia to call rain. It is mandatory that only males should participate in these celebrations and there is no scope for females. They believe that such activity imitation attract rain.

The folk of Australia pluck hair from their arm and throw to the direction from where they receive rain regularly.

Americans believe that a naked girl who decorated by grass and leaves marches through streets visiting each and every home singing with her peer group influence the rain.

In Romania also there is a system that a naked girl visits homes singing a song.

In Sumatra black girls plays colorful game (Okuli) in a river.

A Branch of a Oak tree dipped in water to attract rain in Greece and Rome.

Narabali system was there in Uganda and there is a tradition of sprinkle water towards the sky in Mexico. In England also people sprinkle water with their mouth.

If there is heavy rain fall which affect both the lives and crop folk perform some other pooja. Eg. People make the twins to stand during

rainfall and keep an hot (red coloured) stone on the ground where there is raining.

We have been performing many rituals throughout our life. The range of rituals spread from womb to tomb. When a woman becomes pregnant from that day onwards various rituals are going to celebrate in the house eg. Birth of the child naming, schooling, upanayana, marriage, pitrurina, death, pinda etc.

RITUALS IN A LIFE SPAN :

1. Birth : When a child enters to the world it cries. It indicates birth of child. The Soolagitti (nurse) gives non-verbal signals to the relatives and the mother without uttering a single word whether it is male or female baby.

Husband or owner of the house distributes sweet and fires on the air. The whole villagers will come to know that the event of birth. Pedha will be distributed if it is a male child and zilebi indicates that born of female baby.

Soolagitti looks after and cleans the body of the baby. Sumangalis participate in a cradle ceremony sobanapada, jogulapada will be sung during such occasions.

As and when child grows naamakarana, vidyarambha (schooling), upanayana rituals will be celebrated in the family.

Again there are rituals when a girl becomes mature. Parents arrange to sit the girl (daughter) under a tree which oozes milk like gum. She will be kept separate from the living area and she spends five days. Food restriction is there for five days. On fifth day she takes her bath with the help of Muttaide. Gangapooja, hostilu bareyurike, visit to a temple etc. should be followed without fail. Then she is eligible to enter the society.⁶

2. Marriage : It is an important ritual among folklore where two likeminded and eligible young male and female become husband and wife. Marriages among blood relation are strictly prohibited. A brother is not eligible and banned to marry his sister. But he can marry the girl who is his sister's daughter. Moreover sagotra marriage is not possible. Still today folklore is following such system strictly.

Before marriage engagement is must. Samavartane, aralu hoyyuvudu nishchaya tambula, hara vinimaya (Exchange of garlands), Saptapadi arisinenne, urutane, unguradata, haltuppa, kere meeyuvudu, visit to temples etc., rituals are there. On an auspicious day marriage ceremony takes place before sarapanchas and elders of the society in a temple or in front of the house either the sides.

Now man enters grihashthashrama and leaves brahmacharya. Before marriage kashiyatre and samavarthana take place. Both young boy and girl take oil bath, with turmeric paste. Sobanapada being sung by the girls and muttaides. After marriage 'Prastha' (first night) will be held on a particular date and time according to the guidance of jythishi (fortune teller). In modern days also most of us are following most of the rituals and giving importance to 'muhurta'.

3. Death : When a person dies folklore call him/her swargavasi (heaven being), sanadi, bhajanapada, could be observed in the home. There will be a crowd and silence. Few women cry in a loud tone appreciating the qualities, character and deeds of dead person. Braches of coconut tree and banana plants, a sidagi made up from bamboo are the signals that some one died in one of the homes of the street. By observing from a distance place one can understand the situation. i.e. the ritual.

During the funeral we can see gulal, betal leaves, petals of flowers, flowers and coins spread along the way. Moreover there will be a sound of explosion, crackers. Such items communicate to the folk that a funeral

function is going to held. After passing through the street/road those items communicate us about the situation clearly.

Three days, nine days functions take place. Pindakarma is must after funeral function. The food which the dead person used to eat being distributed to the crows. Every year other members of the family conduct a programme called (obituary) punyasmarane.

RITUALS OF A SPECIFIC PERIOD :

(1) Festivals :

Various festivals are there in Karnataka states which are celebrating by the folklore. Almost all festivals have agricultural background and farmers celebrate them in a meaningful way following all rituals.

Seasonwise there are festivals like Amavasya, Pournima, Dasara, Deepavali, Holi, Sankranti, Kara hunnime, Ugadi etc. Folk celebrate the festivals both personally and in a team.

Ugadi : After harvest season farmers are free and happy with the bumper crop which they got. Everywhere there is florishment, peace and happiness. Folk purchase new dresses and renovate their homes, colouring, painting works could be seen everywhere. Nature with her new message and in new colour gives a new hope and spirit to all during spring season.

Sowing season starts during Ashadamasa. Indians believe that burial tradition takes place after death. It is a casual belief. Without death they do not imagine the birth. Without sowing seed how do we get the expected crop?

“The sowing of the seed is its death and burial; that which thou sowest is not quickened except die”.⁷

We do recall Harrison’s words in Karnataka that after harvest season farmers collect all grass and waste material and mix in their land.

It imitates as burial. Actually by doing such practices land become fertile and there is an intimate relationship between farmer and land. This practice communicates in the name of a ritual that the naturally fertilizing and enriching the land. Elders were telling to practice the ritual so that their sons should get bumper crop every year/season.

Gullavva : It is an object made up of mud and children especially girls prepare and offer pooja. Girls bring mud from a nearby pond and plant seedlings of various types in Gullavva. Basavanna should come from opposite direction and meet Gullavva while celebrating the ritual. It indicates and communicates that companion or friendship of a man and woman. It may be husband and wife. It again indicates that our life.

Dr. B.S. Gaddagimath agreed that it is one of the rituals of Jeshta bahula amavasya (Mannettina Amavasye) farmers prepare mannettu(bullock of mud) and offer pooja throughout the rainy season in north Karnataka.⁸

Huttappa of Nagrapanchami, Ganapathi of Shravana, Jokumaraswamy of Bhadrapada are all considered as god and goddesses of mud and seed.

Gurchi : It is celebrated by children when folks are expecting rain. A boy used to keep a metal plate reverse on his head which used to prepare rotti (bread) and keep a gurchi on the top of the plate. He visits every home and women and children pour water on Gurchi. The boy who kept Gurchi on his head move around. The water pours like rain. Usually children of Korava jananga in Karnataka participate in the activity. They sing a song during pouring water. This rather communicates to the folklore that after practicing this ritual they do receive sufficient rain.

Gurchi Gurchi ellaadibande

Ell Kolla suddadibande gurchavva gurchavva.

Kappi Kappi Karavannaa
Doni neeru suruvannaa
Surakonta baro Surimaleye Suri maleya.

Hogavra Kaalaaga
Baravra Kaalaaga
Jigajigada nadiye surimaliye surimaliye

Kaara maliye
Kapaat maliye
Begane baaro surimaliye surimaliye
Chenduraama
Banduraama
Okkalige okkalige

Kadarushalu kambaara
Bidara shyali myaadara
Myaadaravva enahadadala enahadadaala
Ganda hadadala
Gandana talige ennilla bennilla
Koosina taligi ennilla bennilla.

Again Dr. B.S. Gaddagimath says as ‘Gurchi’ is misspelled word of original Gurusidda. He was the saint who called rain by spreading his (blanket) Kambali. The person who arranged to pour rain was being offered by folklore.

Gurchi ritual communicates that whenever there is no rain and shortage of rain Gurchi ritual to be practiced and pour water when gurchi visits homes in order to receive sufficient rain which helps to grow their crop and reap it. This is the strongest belief in our state. Still such rituals are there in few parts of north Karnataka.

Gouri Pooja : During Ashwayuja Shuddha poorinima, when Kharif crop is ready for harvesting Gouri habba is celebrating by the farmers. They use mud pots to offer Pooja. Farmers go to their respective fields along with members of their family and carry various food items. They offer

Pooja to the pots and small pebbles and spread the food items at all corners of the field. They have their lunch in the field. It is called as 'banada Oota'.

Then they offer same pooja during 'Seegi hunnime'.

"During gouri pooja women keep lamps in the pot and leave them in a near by pond. It recalls us 'Karthika maasa' ".⁹

Beladingala Sampradaya (Moon light Tradition) :

Women of folklore draw pictures on walls and either sides of the main entrance of their respective homes. During moon light women use calcium liquid to draw pictures. They put small points or dots and draw the picture of half moon and full moon, sun etc. They do not forget to draw the chariot (Ratha/teru which is popular at the area. Eg. Garagada Madivaalajjana teru, Ulaviya teru etc.)

Women used to draw such pictures on every full moon day (poornima). But in the North Karnataka during Bharata hunnime only draw them. But in the Southern parts of Karnataka this tradition is clear and perfect. They draw various types of pictures on the walls of their homes. The pictures do represent their profession, culture, tradition and moreover the unique relationship with the nature i.e. super power.

Women only participate in the activity and draw them daily. By practicing this they develop concentration and offer pooja to moon for them it is God. They draw chariots because members of their family do participate and offer pooja during jaatra. It is a mental preparation of their pilgrimage. Any way this activity communicates their religious attitude and love of nature. They live in the society and with nature mother who takes care of them.

Dasara (Mahanavami) : Dasara is a big festival to us. It is considered as 'Naadahabba'. There is a rich heritage and tradition of it. Kings of

Vijayanagara dynasty started and continued Mysore Odeyar started to celebrate the festival as the festival of the state.

Dasara or Vijayadashami is the festival of victory. Pandavas hide their belongings in a tree called 'bannigida' and took an oath to complete 'Ajnatavasa' at Virataraja's palace and completed their 14 years vanavasa and one year 'ajnatavasa' in order to regain their kingdom. They succeeded and offered pooja to the tree called 'Banni'.

Kings of Vijaanagara also celebrated Vijayadashami grandly and they were conducting many competitions during this festival.

Folks mainly celebrate the festival-Dasara or Vijayadashami to remain intimate one another. One or the other reasons may be there and suffer from misunderstanding. To come out from such the misunderstanding situation and became intimate friends vijayadashami is the festival for the folk to lead cordial life. Each and everyone of the village (a little in the urban side) exchange the leaves of the tree called Banni and utter as "naavu neevu bangaaradanga irona" (Let us live like gold). It indicates that let us forget the past and regenerate and rejuvenate our friendship.

People of rural side who are suffering from misunderstanding, wait and cease the opportunity to embrace his/her intimate friend by exchanging banni. i.e. gold for them. Banni communicates as live together and friendship.

The festival communicates that live together and spread harmony. Don't yield to misunderstanding and try to remain intimate friend, be co-operative, forgive one's mistakes and live like members of a family which recalls the Sanskrit saying. "Vasudaiva kutumlakum". [The whole world is a family].

Some other Rituals :

During past Veda period women used to apply Kumkum and Arishina (turmeric powder) on their forehead and kadige to their eyes. Mangalya, Kiviyole, hair cutting, hair style etc. followed to enhance their husband's span of life.

Kalidasa gave a vast information on hair styles of women they were changing such hairstyle according to season. In his 'Meghdoota' he said them women wear mandarapushpa (Lotus) and dry the hair with scented smoke. He gave information on sainted smoke in his 'Ritu Samhara'.

049182

In the post Veda period men also apply Kajal to their eye and 'Rala' to their lips. Both men and women were following the traditional cosmetics in order to keep themselves attractive and healthy. Women were one step ahead in keeping their body attractive and beautifully.

Bath : 'Gandha Shastra' was an important ritual of bathing in Karnataka. It is an important ritual to remove bad smell (adore) of human body. It was the glorious celebration for kings and queens. Raja's bathrooms were beautiful. They were applying the Til oil which mixed with ketagi, punnaga and chanpaka to their body. Malla's were expert to do such works. After bath the servants were applying the extracts form various leaves, flour and herbs. They were also using wheat powder, Aradala, Turmeric to remove oil from the body. Specific water called 'teertha' was used. Trained women pour water on Raja's body with the help of golden and silver pots. Amalaka paste to hair and scented turmeric paste was applied to body.

Ordinary men and women unable to bath with oil daily. Therefore they were having 'Abhyanjana' once in a week.

In modern society also folk are performing the ritual at least once in a month.

Oil bath was mandatory for the students of Agrahara

‘Harihara’ in his Ragale said that, attractive coloured tilak (bindi) used to apply on forehead. It was the auspicious symbol who put (bindi) tilak on their fire head in Kalachories states.¹⁰

Folklore of Karnataka were following the ritual called Gandhashastra.

Gandhenne hachagondur gangyaga nintara

Ondondur heli nagataara | rayarige

*Entha sirigangi hadadala ||*¹¹

Folklore of Karnataka were using sandalwood oil. Women were keeping their tooth white which bright like a pearl.

“Few other women make their tooth reddish like petals of lotus there is saying in Kannada folklore ‘Hallu Yaalakki Kariyange’”¹²

Folklore of Karnataka is using various hairstyles, chakradurubu, Ambadegantu, Adikegantu, Jodusamagantu, Saadamudishekku.¹³

Malgedande, Mudi hoo, Haralina hoo, Julupina hoo, muri hoo etc., names are there to the golden ornaments. To decorate hair, Hedenaagara, Chandrakolu, Raagate, Chaaltikonde are using in rich folklore.¹⁴

Almost all famous temples in Karnataka have collection of such ornaments.

Folk rituals have their own importance in our life. Activities of our life are running according to the rituals. Such rituals are communicating and spreading message at every step of our life. So such rituals are treated as medium of communications.

REFERENCE :

- ¹ Monica Wilson., 'Rituals of Kinship Among the Nyakyusa', Oxford Uni. press, London, New York, Toronto, 1957, p. 9.
- ² E.W.Hopkins., 'Origin and Evolution of Religion', Bhartiya Vidya Prakashana, Varanasi – Delhi, (year nil), p. 180.
- ³ Dr. A V Patil., 'Uttara Karnataka Janapada Kale Mattu Vidhi Kriyegalu', KUD, 1981, pp.13, 24, 235, 261.
- ⁴ A V Patil., 'Uttar Karnataka Janapada Vidhi Kriyegalu', K.U.D., 1981, p.8.
- ⁵ J G Frazer., 'Golden Bough' (Abridged Edition) Macmillan & Co. Ltd London, 1949, p.48.
- ⁶ Dr. H. J. Lakkappagouda., 'Janapada Kaipidi', Kannada Pustka Pradhikar, Bangalore, 2000, p. 232.
- ⁷ Jane Ellen Harrison., 'Ancient Art and Ritual', Home University Library, London, Williams and Norgate, Henry Hold and Co. New York, 1913, p. 82,83.
- ⁸ Dr. B.S. Gaddagimath., 'Kannada Janapada Geethegalu', Karnatak Universtiy, Dharwad, 1969, p.145.
- ⁹ Betegeri Krishnasharma., 'Namma Sanskriti Paranpare', Samaja Pustakalaya, Dharwad, 1969, p.74.
- ¹⁰ Kamat Jyotsna K., 'Social Life in Medieval Karnataka', Abhinava Publication, New Delhi, 1980, p. 24.
- ¹¹ Chennamallappa Halasangi Mattu Geleyoru (ed), 'Garatiya Haadu', 4th Edn. Samaj Pustakalaya, Dharwad, 1971, p. 80.
- ¹² Nayak N. R., 'Padu Kogile', Ravichandra Prakashana, Dharwad, 1973, p. 19.
- ¹³ Shalini Raghunath., 'Uttara Kannada Jilleya Havyakara Haadugalu', Kannada Adhyayana Samsthe, Mysore, Vishwavidyalaya, Mysore, 1979, p. 12.
- ¹⁴ Shalini Raghunath., 'Uttara Kannada Jilleya Havyakara Haadugalu', Kannada Adhyayana Samsthe, Mysore, Vishwavidyalaya, Mysore, 1979 p. 12.

CHAPTER – 4

TRADITIONAL COMMUNICATION AND MODERN SOCIETY

MEANING OF MODERN SOCIETY :

Indian society has undergone sea changes. European influence has brought about radical changes in the Indian Social structure. Social movements no doubt played their own part yet; western administration and English social life and their influence have been a part of Indian ethos.

See everywhere there is a change. These days are not static. Change occurs every second. “Change is the key of Life”. Men change with the society and alter and adopt new habits and customs as and when a change takes place. Due scientific and technological progress world is changing.

Due to urbanization and modernization, no doubt, we have been losing our age-old tradition, culture and rituals. But, not completely. Still there are many more rituals, culture and tradition are practicing by us, without which we may face difficulty to lead a contented life. We should follow few customs and rituals like hospitality, prayer, showing respect to the elders, counting auspicious moments and days i.e. nakshatra, thithi, rahukala, gulikala etc.

There is a gradual change in our life due to enhanced pay scale, promotion, bumper crop, prestige, achievement in a particular field etc. As per the status and occupation of a person, he/she has to maintain status. Status consciousness causes our activities. One will be restricted to do a thing when he is supposed to not to do that.

Folk may be living in cities and adopted modern lifestyle, but they are bound to do follow few rules and regulations, rituals, customs and tradition. They have to celebrate fairs and festivals without fail. Viz, Dasara, Deepavali, Sankranti etc. They never deny the age-old customs

and tradition entirely. They may not go to the fields during Sheegi Hunnimme and Gouri Hunnimme but they do not forget to offer their god and goddesses and do have a feast which recalls their childhood and the village scenario. They do recollect memories of childhood and tell interesting stories and narration to their children.

At the same time television channels, radio and press telecast, broadcast and publish about the event and celebrations respectively. The children who yet to witness such occasions will have a secondhand experience. Any way they would get an outline and a brief idea on it.

The idea of modernity is thus closely associated with rationalization. It makes science, rather than God, central to society and at best relegates religious beliefs to the inner realm to private life. It is the achievement of reason it self, and it is therefore primarily the achievement of science, technology and Education. S.C. Dubey says that – “Modernization is characterized by a rational and scientific world view, growth and the ever increasing application of science and technology, together with the continuous adoption of the institutions of society to the imperatives of the new world view and emerging technological ethos”.

Three assumptions are basic to the concept of modernization, according to Dueby-

1. Inanimate source of power must be increasingly tapped with a view to solving human problems and ensuring minimum acceptable standards of living, the ceiling of which should rise progressively.
2. Towards this end, there should be both individual and collective effort. The collective dimension is important because associational capability to operate complex organizations is a pre-requisite of at least the middle and higher reaches of modernization.

3. To create and run complex organizations radical personality change and attendant change in the social structure and values are necessary.

Thus, the complex process of modernization assumes a series of inter-penetrating and independent transformations on the level of personality; it envisages promotion of rationality as well as empathy, mobility and high participation. These attributes of a 'modernized' personality are promoted and sustained by structural, institutional, attitudinal and value change on the personal, social and cultural levels. In sociological language, the social and cultural milieu increasingly acquires achievemental, universalistic and specificity – oriented emphasis. Modernized societies accept and produce more innovations, build up associational capability and sharpen problem solving abilities.¹

Modern society is looking for better opportunities to lead a luxurious life. At the same time the people who are leading their life in modern era, are not ready to leave the age-old customs, tradition which followed by their ancestors. Somehow these people are recollecting the memories and events when they were young and celebrating various fairs and festivals even though they are living in the scientific era. They are certainly following rituals and keeping the tradition which to be continued in future. After such activities the children of this era do learn something about rituals and inculcate at least few habit and practices in their life.

People of this era do use few articles and objects which represent the rich and valuable folk tradition of Karnataka. They use mango leaves and coconut branches to decorate their homes shops and offices during various festivals like Dasara, Deepavali, Ugadi etc along with various flowers without which the decoration will not complete at all. We are getting some sort of inspiration from these articles viz. mango leaves,

branches of coconut, flowers etc. They are communicating and giving messages like be fresh and expect positivity and prosperity.

‘Modern society acknowledges no neighbour’ Disraeli’s words could serve as the theme of a vast amount of nineteenth century thought radical as well as conservative, imaginative as well as empirical. Orhearken to the words of William Morris, whose celebration of medieval virtues was the primary basis of attack on modern individualism. “Fellowship is heaven, and the lack of fellowship is hell; fellowship is life, and the lack of fellowship is death; and the deeds that ye do them, and the life that is in it shall live on forever and each of you part of it’.²

The internal organization of the Hindu Cultural tradition from the post-Vedic times to the era of Gandhi has great deal of variation. Gandhi took up the issues of weaker sections of society specially scheduled castes with his perceptible mind and linked it with his wider conception of Indian society and its restructuring. Gandhi’s contribution has been very comprehensive, dispassionate, pragmatic and fundamental. It presented a total alternative world-view to the two of the most basic world-views of the contemporary times: first that of hedonistic – liberalism of the so called free world and second, the hedonistic collectivism of the socialist societies.³

Gandhi’s system of ideas was rooted in the primordial tradition and has been termed as an expression of orthogenetic cultural renaissance par excellence.

The traditional transmission of beliefs and knowledge is not one that is sought. The active searching for the past object to which the attach one’s self – “The search for a usable past” is something different.

Tradition is not the dead hand of the past but rather the hand of the gardner, which nourishes and elicits tendencies of judgment which would otherwise not be strong enough to emerge on their own. In this respect

tradition is an encouragement to incipient individuality rather than its enemy.

The traditional transmission of beliefs about the sacred things of a society curbs the intensity with which such beliefs are received and espoused. The traditional transmission prevents all of the need for contact with the sacred from becoming rigidly and explosively attached to a particular substantive belief by drawing some of the need for contact with the sacred on to itself. The simple reception of traditional transmission is itself a form of contact with the sacred past; and this reduces the need, occasioned in crisis for individual search.⁴

If folklore is communication, then the ways in which it is used as communication must be taken into account. The study of folklore should include both the study of lore and the study of folk. The study of lore alone without reference to the folk by whom it is used is incomplete and may even mislead.⁵

The present Indian society is no longer perceived as a traditional society. It is now viewed as a modern society. But, changes are systems in modern society brought about by various planned measures have also to focus on the negative consequences of the measure adopted.⁶

Modernity is substantial break with traditional society. Modern society focuses on science and reason. According to Stuart Hall.⁷

Indian traditional societies are in villages. Today we have been observing that, most of the villages have been losing their identity. They are either trying to imitate city culture or shifting towards city. Due to advancement of science and technology it is inevitable to the rural people to adopt modern life. Mass media, especially T.V. and mobile phones brought a drastic change in our society. Rural people are being attracted by the glamour of cosmopolitan culture and posh city life.

No doubt, there is a vast flow of money in cities but no peace and happiness which are in rural area. One can earn handful money but most of the money goes to the various heads to which must to do in cities. But, rural life is not costly as city life. Money is not a primary source in villages. In a sense, we can say, city is meant for money. If we do not have money mostly we are not eligible to lead a life in city. But, we could lead life to some extent in rural area. Co-operation, humanity, mutual understanding is still playing their role in villages.

Village might have affected by modernization but still there is humanity and concern. One can understand one's situation after having a glance over the personality. We can communicate better in villages. There are many ears. In addition pure hearts.

Rituals Celebrating by Modern Society :

Social change in the broad sense is any change in social relations. In this sense, social change is an ever present phenomenon in any society. In order to give the concept a more restricted meaning, it has been defined as change of the social structure. A distinction is made there between process within the social structure, which serve, at least partially, to maintain the structure (social dynamics), and processes that modify the structure (social change). Because the concept of social structure doesn't have one generally accepted and unambiguous meaning, however, this distinction doesn't clearly determine which social processes belong to the field of social change.

The specific meaning of social change depends first of all on the social entity considered. Changes in a small group may be important on the level of that group itself, but negligible on the level of the larger society. Similarly, the observation of social change depends on the long run. Even, if one abstracts from small-scale and short term changes, social change is general characteristic of human societies, customs and

norms change, inventions are made and applied, environmental changes lead to new adoptions, conflicts result in redistributions of power.

This universal human potential for social change has a biological basis. It is rooted in the flexibility and adoptability of human species the near absence of biologically fixed action patterns on the one hand and the enormous capacity for learning, symbolizing, and creating on the other hand. The human biological constitution make changes possible that are not biologically (genetically) determined. Social change, in other words is only possible by virtue of biological characteristics of the human species traits. However with the efforts of NGO in India a drastic social change has taken place.⁸

Activities of Modern Society :

The people who are living in modern society have not given up the rituals. They have been still following them even if living and leading a city life. As and when the event falls they do celebrate and offer the god and goddesses especially their Kuldevata (manedevatu).

We can find out many rituals, custom and traditions which are popularly known as folklore tradition following in cities also. As in any other villages in urban area also people offer pooja every morning and evening. Women sing folksongs, classical and devotional songs in order to continue their tradition.

- ✦ Women put column i.e. draw Rangoli in front of their homes. There is a strong belief that Rangoli is like Laxmi, Goddess of wealth. It also prevents evil spirit entering in to the house. Rangoli also drawn in front of the mantapa which is meant for god or goddesses.
- ✦ Women used to sweep their homes everyday in order to prevent from bad or evil spirit in homes. Every housewife or a member of the family sweeps their home. If there is dust in the home it is

bad sign. A clean home is the location of Lakshmi, goddess of wealth.

- ✚ One should not kick a broomstick which is considered as Lakshmi.
- ✚ One should not have meal in the evening. That is the time of ancestors who eat their food in heaven. If we eat, the God do not serve our ancestors. So, people avoid taking food in the evening hours.
- ✚ Most of the people offer a special pooja (Abhisheka) in the name of God/Goddesses after purchasing a new vehicle and they do pray the God/Goddesses before starting the vehicle every day. They do believe that they will be safe while riding or driving.
- ✚ People do perform various pooja while selection and purchase of a site. They perform special pooja before construction and while entering in to the house. (Griha Pravesh)
- ✚ Take any site, office, factory, and home inauguration takes place after performing certain custom, rituals and pooja.
- ✚ During marriage of an eligible couple there are various rituals performed by the either parties. A particular time and date fixed by a priest and on the said day and time only 'Prasta' (first night) will be held. The words uttered by the priest are auspicious.
- ✚ In schools teaching, learning activity starts only after a mass prayer which is considered as auspicious and prepares the children to learn lessons.
- ✚ Youngsters do show respect to their elders in modern society also. But, in these days the manner of respecting elders has changed slightly.

- ↳ Books and other learning materials are considered as Goddess of knowledge i.e. Saraswati or Sharada.
- ↳ Parents do teach their children many values and virtues viz. truth, love, non-violence, co-operation, self respect, hardwork etc.
- ↳ Parents do use both verbal and non verbal (body language) communications with their children.
- ↳ Still there are strong beliefs on cat, snake, Lizard, Owl, Crow etc which communicate a particular thing as believed by our ancestors.
- ↳ Still people believe the Sun, Moon, as God and the influence of Rahu, Ketu, Shani (Saturn).
- ↳ Satellite launching and inauguration of an important project, building, dam etc followed by the advice who is expert in Panchanga. i.e. Day, time, thithi, Nakshatra. Satellite launching ceremony takes place after perfect calculation of time i.e. Rahukala, Gulikala etc. Scientists do believe the time and thithi.
- ↳ Take sworning ceremony, occupying a position especially politicians (in Karnataka) do follow time, date, thithi, nakshtra as per the advice given by a Swamiji or any other religious person.
- ↳ If there are things like lime, flower, egg on the way, people do not dare to cross those items. They believe strongly on witchcraft.

Social structure and its historical specificities influence the degree of resilience that a social system has in withstanding the challenges of development and modernization.

Modernization began with the achievement of Independence at the end of the colonial rule. Long before this, the Indian national movement

had contributed to the growth of modernization and development ideology for the Indian society.

“Modernization can be marked for its focus on capital investment for industrialization, growth of technology, science, education, agriculture, energy and economic infrastructures etc. on the one hand and on the other major social and economic reforms. The abolition of Zamindari, agrestic serfdom, tenurial reforms, ceiling and land holdings etc. explicates nation’s commitment to establishing an equalitarian society”.⁹

Traditional Indian cities throughout history had a near symbolic relationship with the countryside. Their economic relationship was complimentary, the occupational specializations and division of labour offered opportunities for continuities as well as change and mobility.

Folk-elite cultural tradition and its role structures established meaningful nexuses between country, town and capital cities. Commerce, political administration, ritual and religious practices and art and aesthetics constituted nodal principles around which this country-town relationship was maintained commensurate with the level of technology and modes of production and distribution a near equilibrium between country-town relationships had traditionally evolved.

The Indian Institute for Advance study, Shimla organized a national seminar of sociologists and social anthropologists, with the theme “The Macro-Sociology of India” and its proceedings were appropriately titled ‘Beyond the village: sociological Explorations’. This seminar made concrete methodological contributions as each member participant had to report from an empirical study of his own. Though it did not directly deal with country-town nexus, it made contributions to some aspects of methodology and theory of Micro-sociology. Later, more systematic studies followed using the conceptual frameworks of macro-sociology. These demonstrated the linkages between micro and macro-

structures and little and great traditions of Indian society. Similarly, many studies on folk-urban cultural continuum were conducted from a cross regional and comparative theoretical point of view. These clearly demonstrated the deeper cultural interdependence and linkage between country and town and between one linguistic region and another. Moreover, the folk culture prospective on the study of Indian society also enriched the theoretical and methodological dimensions of Indian sociology.¹⁰

There may be many activities in modern society. We can not leave our folk tradition. It is our property. It will come along with our life.

We may be living in an urban setup. But still we have been depending upon milk, vegetables, labour, domestic workers, servants of village. Without these our life is almost difficult to lead.

Cycle bell of a paper boy, crying of vegetable vendor, barking of a dog after finding a stranger etc., are influential media of communication.

Food items viz., ragimudde, rotti, chatni, zunaka, tombittu, dantina playa, shenga holige etc., are symbol of our folk food and folklore. In the modern world such food items give message of our folk culture, tradition and lifestyle.

REFERENCE :

- ¹ Manish, K. Varma., “Rethinking Modernity : A Sociological Engagement with Gandhi”, Gandhi Marg Journal Vol-29, No-1, April-June-2007, Published from Gandhi Peace Foundation, 221 & 223, Deen Dayal Upadhyaya Marg, New Delhi-110002, p.117-118.
- ² May Marris, Willam Morris., ‘Artist, Writer, Socialist’, Oxford: Basil Blackwell, 1936, p.145.
- ³ Yogendra Singh., ‘Modernization of Indian Tradition’, Thomson Publication, Delhi, 1973, p.44.
- ⁴ Edward Shils., ‘Tradition and Liberty: Antinomy and Interdependence’, p.123.
- ⁵ Alan Dundes., ‘Essays in Folkloristics’, Ved Prakash, Folklore Institute, Meerut, 1978, p.67.
- ⁶ Ram Ahuja., Preface, ‘Society in India’, Rawat Publications, Jaipur-302004., 2004, p.ix.
- ⁷ Hall and Gay, 1996
- ⁸ A. Kumar., Editor-in-Chief, ‘Social Change Through NGOs’, Anmol Publications, New Delhi-02, 2003, p.viii.
- ⁹ Nayyar Shamsi., ‘Encyclopedia of Social Development and Social Stratification’, Vol-10, Anmol Publications, New Delhi-02, 2006, p.2, 5, 10.
- ¹⁰ Ibid, Vol-7, p.304 -305.

CHAPTER – 5

FOLK THEATRE OF KARNATAKA

SRI KRISHNA PARIJATA

Sri Krishna Parijata, popularly known as Sannata or Doppinata is a popular form of folk theater in north Karnataka. The folk theatre which plays in north Karnataka is also called as 'Moodalapayadata', 'Paduvalapayadata' are famous in Udupi and Mangalore regions. Yakshagana is a type of 'Paduvalapayadata'. There is another folk theatre in north Karnataka called 'doddata' which deals with stories of Ramayana, Mahabharata, Bhagavata etc. but, language is quite sophisticated i.e. Sanskrit and old Kannada. It is believed that sannata (short play) took birth from Doddata (large play) and has a simple colloquial Kannada language. 'Bhagavata' or 'dooti' tells and controls the play.

Most of the folk prefer 'sannata' rather than 'doddata' because of its simple and attractive words, speeches, costume, colour, easy dance. Here artists are using an instrument called 'dappu'. Therefore it is called as doppinata.

Long back 'bayalata' (a play which played on a ground) was popular among folk. Bayalatas were dealing with stories of God and Goddesses, Ramayana, Mahabharata. Long narration and songs, grand dress and costumes, colourful stage etc, attracted audiences mind. People wanted to watch a sub stories of Ramayana, Mahabharata especially was scenes, Sita Apaharana, terror scenes, war between two kings etc. Afterwards there was change appeared among audiences taste. They showed their reluctance to watch such doddata which have long narration and songs, the same dance, costume, colourful stage.

'Socialization appeared in bayalata after religious type social reforms of Sharana and Dasa. Technique of doddata changed and social

stories became popular. The flower of Parijata took its birth from ‘doddata’ which was tough and hard’.¹

Dr. B.B. Hendi made 5 types of these stage shows as 1. Doddata 2. Sannata 3. Parijata 4. Dasrata 5. Yakshagana. First four types of stage shows are popular in northern side of Tungabhadra River and at the Southern parts of river Tungabhadra Yakshagana is popular. It is also popular in costal belt of Karnataka.²

Sri Krishna Parijata is one of the popular stage shows (baya lata) of north Karnataka “Parijata and Dasarata” – each have been maintaining their own character features.³

Origin and Growth :

Sri Krishna Parijata took its birth in Raichur district and grown in Bijapur, Bagalkot and Belgavi districts.

Sri Krishna Parijata can be seen around catchment areas of river Krishna and Ghataprabha. These areas are considered as the land of Krishna Parijata. Folk artists of north Karnataka are showing their talents in performing this stage show. There are many troupes of Sri Krishna Parijata both men and women performing this stage show.

There is a large scope of ‘Vishnu Mahime’ or ‘Sri Krishna charitre’ in Purana. But, the subject of Sri Krishna Parijata is small if we consider its scope in Puranas. Due to its unique characters incidents it is attracting our attention. Folks are maintaining the original structure of Sri Krishna Parijata. It shows their devotion towards ‘Puranas’. Basically folks are lovers of such Puranas.

Sri Krishna is one of the incarnations of Vishnu and took birth on the earth. Krishna worshiped by people in India in different forms. Devotion of Radha-Krishna did not retain only in north India. It took another branch in the name of Rukmini-Krishna and grew in Maharashtra.

‘There are many plays in Sanskrit and Telugu Yakshagana, Kuchipudi based on Parijata subject. Few scholars believed that ‘Sathyabhama Vilasa’ of Prasanna Venkatadasa influenced Aparala Parijata in Kannada Language’.⁴

“Aparala Tammanna wrote first part and Shiraguppi Sadashivappa completed Sri Krishna Parijata by writing remaining part”.⁵

Sri Krishna Parijata is not written by one. It is a work of two writers. “He (Aparala Tammanna) wrote a Yakshagana called Krishna Parijata. His place is Raichur, probably he lived in 1850”.⁶

Dr. M.M. Kalaburgi studied manuscripts of Talikote and expressed his opinion as “First part of Sri Krishna Parijata written by Aparala Tammanna and other part by Shiraguppi Sadashivayya”.⁷

Sri Krishna Parijata starts by Gajanana Stuti as “He Shambho sutanaada lambodarane” Gajanana assures the Bhagavata that there would not be any hurdles while playing Sri Krishna Parijata. Afterwards, entry of Gollati, Gopala, Krishna-Rukmini, Sathyabhama, Narada, Satyabhama follows one by one. Answer to Krishna’s letter, Satyabhama’s worry, satyabhama goes to Paramatma, Koravanji’s entrance, temple of Satyabhama and Dashwatara scenes appear in order to develop and complete the story.

Sri Krishna is a central character in Krishna Parijata who plays a vital role throughout the play and represents spirituality power and serious dress and costume. Satyabhama is heroine of the play. She shows her complex attitude/ nature, devotion and dedication. Rukmini gets place after Krishna-Satyabhama. Koravanji (disguised Krishna), is another face of Krishna’s role. Narada, Gollati, Dooti (Bhagavata) and other artists (Himmela-Mummela) contribute a lot to amuse audiences.

Spiritual thinking is a secret stream which is flowing among folk. Parijata teaches spirituality in many ways. It sows seeds of devotion

among folks. There is no discrimination in society. One has to learn to lead life by understanding meaning and reason of birth, events and Karma and get salvation.

Very simple colloquial Kannada language, pleasant dialogues, stress on important words and sentences, variation of pitches, dress, costume, stage, team of himmela etc. catch our attention and provide entertainment.

There are many troupes of Sri Krishna Parijata in Jamakhandi, Lokapura, Sonna, Babaladi. Kunchanur, Dadanatti, Shoorpali, Alagur, Nagarala, Belagavi, Mahalingapur, Bailhongal, Kaujalgi, Kulagod, Yadawad, Savadi, Aparala, Shiraguppi and many other villages of Bagalkot, Bijapur, Belagavi, Bellary and Raichur districts.

Many troupes are providing entertainment and communicating to the mass through radio and television.

The following villages are famous for Krishna Parijata troupes.

Teradal, Sarawad, Konnur, Lokapur, Jamakhandi, Mahalingapura, Chimmada, Sonna, Cchabbi, Yandigeri, Gokak, Suralikalla, Kochari, Rampur, Kadlimatti, Bodanayakanadinni, Gurlapur, Narasapur, Budihal, Siraguppi, Utagi (Jatta Tq) Katavi, Dadanatti, Belagali, Jagadala, Navalagi, Mugulkhod, Kakhandaki, Sulikal, Benal, Hunakunti, Honnarhalli, Maradibudihal.

DODDATA AND SANNATA :

Both Doddata and Sannata are bayalatas of Karnataka. These have a slight difference in nature. Doddata deals with stories like Ramayana, Mahabharata and long narrated sentences and words which are quite difficult to utter. But, Sannatas have the same stories of Ramayana, Mahabharata, Bhagavadgita in simple language and small sentences. Most of the folklorists believed that Sannata took its birth from Doddata.

Gradually audiences diverted their attention from doddata and concentrated on sannata.

These forms of folk theatre are popular in Karnataka especially in north Karnataka. Now a days doddatas are rare. Although songs of doddatas being sung by the folks in rural areas. Sannata became popular form. Sri Krishna Parijata, dappinata, Radhanata etc. are called as Sannatas.

Yakshagana can be found in Karnataka but has different shape. It is not true that Yakshagana is only related to coastal area of Karnataka. 'Yakshagana' is popularly known as 'bayalata', 'dombidasara kunita' in South Karnatak. People of north Karnataka are calling it as 'doddata'.

In coastal area this art is popularly known as 'Yakshagana bayalata'. But, this art of this area is different from 'Yakshagana' of north Karnataka in three ways. Tala, Maddale and Chande are used there (South Karnataka) but, here (North Karnataka) only Tala and Maddale are being used. Blowing instrument (Mukhaveene or mukha venu) is not there. 'Vedike Mundasu' wearing by the artists of Badagutittu is not here, but they are same as badagutittu.

Whether it is sannata or doddata aim of these folk theatres is same i.e. amuse the audience and pass on messages. Let us consider whole Karnataka state. We can see many types of Yakshagana. Long back folklorists divided them in to two sections namely 'Moodalapaya', 'Paduvalapaya'. Doddata, Sannata, Parijata of north Karnataka, bayalu nataka of Mysore region, 'bayalata' or 'dashavatara ata' of costal area etc are the different types of folk theatre made according to region.

Yakshagana is prevalent all over Karnataka as art form though in its mode of presentation there is some difference between one region and the other. Despite the region, the plots adopted for Yakshagana are mythical in nature and quality. But, diversely drawn up. Technically,

Yakshagana is we often described by such terms as Bayalata (Open air theatre) (Bhagavatara ata, Dashavatara ata) Doddata (as opposed to sannata which is smaller in proportion. Doddata gets its name because of its huge structure, spectacular display and above all sublimity of exposition) and moodalapaya, etymologically it means one acquired through ancestral inheritance, in terms of dress and costumes, as also in the treatment of the topic. All those that come under this stock take the name of moodalapaya and the Yakshagana activity, rendered by that segment takes also the other name moodalapaya as its nomenclature. It is a misnomer to trace the group which belongs to the eastern region as the word 'moodala' suggests.

We can also find another form of yakshagana goes under a proxy, as paduvalapaya. This means yakshagana of the western costal region. Paradoxically, the rural artists who practice this do not call themselves so. Perhaps, it is just a figment of imagination without any relevance to context; or a fancy coined by someone without any knowledge or foresight. Because, in essence, the so called paduvalapaya is nothing but the regular yakshagana in its rhythm and structure and tone.

Almost all believe that moodalapaya and Doddata are not yakshagana performances. Viewed from their proper perspective, these yakshagana performances should be qualified as regionally distinct.

“Dasaratas are forms of sannata in north Karnataka. Kamarudasaru, Gopalabutti dasaru, dandige dasaru are playing these plays and making publicity of Dashavatara form of Vishnu. Dialogue between Radha-Krishna, songs of himmela and mummela, style of music are unique in nature. Few artists of Guledgudda in Bagalkot district are maintaining this tradition. They can make use of any social subject as the story of their play. Javari, Bhima, Goddi are male characters and Rangasani, Yamunasani, Bhimasani, Nagasani etc are female characters. They

perform their show on stage. Dr. Chandrashekar Kambar assumes that it may be a advanced stage of Dravida bayalata”.⁸

Dappu, Tala, Harmonium, Damadi etc instruments are used in sannata. ‘Adda sogu’ a comic character amuses audiences in between the play. Roopasena, Raadhanta, Badavanata, Sangya-Balya, Pativruta, Chillala, Shivashakti, Raitana Golata became popular sannatas in rural areas.

“Krishnaji Kulkarni of Madihal village (Aland Taluk) composed Radhanatha and Nabisaheb of Talewadi village (Bijapur District.) wore dress of Radha, enacted and popularized the play. It is believed that ‘Shivashakti Vagwada’ written by the poet of Halasangi Lavani. Few people are calling Radanata as Rajanata. But, Rajanata was a different form of play which almost disappeared”.⁹

Doddata seems big in its character, dress , costume, number, music, etc. Aranyakumara’, ‘Kurukshetra’, ‘Badavara Golu’, ‘Krishna Sandhana’, ‘Ramayana’, ‘Lava-Kusha’, ‘Chitraketu Raja’ etc are popular doddatas of north Karnataka. In south Karnatak Panchavati, Airavana, Mairavana, Lankadahana, Lava-Kushara Kalaga, Ramanjaneyara yuddha, virataparva, Abhimanyu Kalaga, Babruvahana Kalaga, Nala-Damayanti, Shashirekha parinaya, Devi Ata etc are popular stage shows.

Devil characters create a situation while playing doddata which will be an horrible scene. Red dress, black colour costumes, crying, dance etc can impress audiences mind for a long time.

Artists of doddata make dances according to songs of mummela.

Thom Takadin din takadin tayasssss

Thom takanadim tom nanaditta

Dum takadina ditta

Dum dum takadina ditta thai

Thai taka thai thai ditta thai

Another song is there which follows a horrible dance during veera and Rudra scences.

Tom tatajana

Thimtata jana

Tom tatajanataa

Tayaadhim tatajanataa

Takado takadom ditta

Both sannata and doddata are still popular folk theatre in rural areas. But, players and audiences are less in number. Although, audiences do witness such plays in their or nearly villages during fairs and festivals days.

YAKSHAGANA :

Today Yakshagana is performing not only in our state but also in foreign countries. It has got international platform. Dr. Shivarama Karant introduced Yakshagana to the distant lands.

Yakshagana has its own status in Indian folk theatre tradition. It is a mixture of literature, music, acting and dances. This colourful theatre is a symbol of a rich culture of our folklore.

Yakshagana is famous in Dakshina Kannada, Uttara Kannada, Udupi, Shimoga and other parts of coastal and Malnad area. There are two type of Yakshagana – ‘Tenkatittu’ and ‘Badaga tittu’.

“Yakshagana bayalata tradition of Kannada state is a most beautiful part of kannada culture. Once upon a time this was a powerful art which attracted minds of folk”.¹⁰

Dr. Shivarama Karant realised the importance of Yakshagana. Therefore he expressed his views which are relevant till today. Due to his sincere effort, today Yakshagana is enjoying a status and this tradition is growing.

There is a debate going on origin and development of Yakshagana. There are plenty of comments on it. Few scholars opined as there is a reference of Yakshagana in 'Natya Shastra' of Bharata. 'Yakshya', 'Natya Matruka' are related to Yakshagana.

"R.B. Hasanagi made assumption that Sanskrit plays are the reason for Yakshagana. Maliya Timmappayya says that Yakshagana art was there in Karnataka before 12th century. 'Odevakkati' in Nagachandra's 'Mallinatha Purana', 'Ekkalagana' in Aggala's 'Chandraprabhu purana', 'Yakkadiga' and 'Yakkalagana' of Ratnakaravarni's 'Bharatesha Vaibhava' all says on Yakshagana. According to our knowledge origin of Yakshagana took place during the reign of Vijayanagara emperor. Dr. Shivaram Karant said in his book 'Yakshagana' published in 1974."¹¹

"Few researchers believe that Yakshagana existed in 11th century, but clear light spread on the subject during 15th century. Suppose we have to say on Yakshagana only on written record not on the basis of performances. Although information on performance of Yakshagana in last 50-100 years and experiences of senior artists might be helpful while understanding the Yakshagana tradition".¹²

"We can have many references on origin of Yakshagana during Vijayanagara period. In an inscription found at Laxminarayana temple in Somasamudra (Tq : Kurugodu) related to 1556 A.D. says on Talamaddale a division of Yakshagana. The kolata sculptures of Hajararamaswamy temple give information on kolata Yakshagana. It is clear that in those days Yakshagana existed".¹³

Researchers have collected data from different sources to find out history of Yakshagana.

"It is identified that Yakshagana based on Haduvahalliya paduvalapaya (Sangeetapura). Subba of Nagire is an ancient poet of Yakshagana. Records found in Uttara Kannada district in 1700 A.D. In a

Rathashilpa there are pictures of Yakshagana. Hanumanta Temple of Gundabala was a centre of Yakshagana. Scholars opined as 'Haiwaynadu' is source of Yakshagana. Colonel Mechenji's Sirsi Kaiphiyattu has reference of Yakshagana. Further there is a reference of yakshagana. Further there is a reference of Yakshagana is Swarnavalli Mutt which is as old as 1200 years. There is reference of Yakshagana seve aata, Talamaddale. Yakshagana grown as a unique art in these centuries".¹⁴

"Prasanga is special in Yakshagana literature. It is being written till today. It is rich in Dakshina Kannada, Uttara Kannada, Hassan, Shimoga and Malnad area. Yakshagana also existed in some other parts of our state. Udupi press released more than 80 prasanga. Dashavatara melada vara and Talamaddale have remained. The publishers from Bangalore and Bellary published Yakshagana prasanga in a large scale".¹⁵

Due to printed literature Yakshagana prasanga remained among us. Still today many Bhagavatas refer printed version along with their oral tradition. These are called as akhyana, prasanga, prasanga patti, bhagavatara patti. There are vivid Yakshagana prasangas on Ramayana and Mahabharata. Great epics of India (Ramayana and Mahabharata) influenced on Yakshagana stories of Ramayana developed as a part of Yakshagana.

Subjects of Yakshagana related to epic stories. They are spreading values, thoughts on social, economic and political are still relevant. People can adopt such values in their life.

Yakshagana artists do use current affairs and problems in their story and ridicule in a humorous way. Bhagavata should be clever. He can communicate to the audience.

Yakshagana used and succeeded while spreading knowledge on HIV/AIDS, health and sanitary and other subjects. Messages are reaching

our folk with the help of Yakshagana. Yakshagana is considered as an influential medium of communication.

TOGALU GOMBEYATA (Puppetry) :

Togalu Gombeyata (Puppetry) is the oldest folk theatre of Karnataka. The artists belonging to Maratha Community and migrated from Kolhapur, Satara of Maharashtra state. They are called as Killekyata, Shillekyata, Katabaru, Gombe Ramayyaru etc. It is believed that these people belong to Sri Rama of Ramayana age and were his devotees. Sri Rama gave a roll of picture to these people while leaving this land and asked them to show these pictures and tell stories to other people of society and lead life.

We can see such Killekyata families in Bijapur, Bagalkot, Belgaum, Dharwad, Bellary and other southern districts of Karnataka. Few families are living in Bommalatapalli of Anantapur district (AP) who know Kannada language very well.

Doddata Bharamappa of Hagaribommanahalli (Bellary) is an expert artist of Puppetry and exhibited his talent in Germany also Belagallu Veeranna of Bellary district is another wellknown artist in Karnataka who has shown many shows like, Sree Basaveshwara Charitre, Channamma Charitre, Shikshana Prasara, Hasiru Kranti, Kutumba Kalyana etc. He is trying to revive the art form his level best and got an award given by Janapada and Yakshagana Academy, Govt. of Karnataka.

The artists of Togalu Gombeyata are showing stories selected from Mahabharata, Ramayana and Bhagavata. Associations of puppetry originated in Manvi taluk of Raichur district, who are giving a commercial touch to this art form. They are using leathers of goat, Buffalo and deer to prepare puppets and also use natural colours extracted from many plants and leaves. Togalu Gombeyata usually shown during evening hours using oil lamp or electric bulbs. Other artists help to show the puppetry.

It is believed that, if folks conduct a Togalu Gombeyata (puppetry) in their village they do receive sufficient rain. People give food grains, cloth, goat, and cash. These artists do praise the person while showing the play to public who gave them an opportunity to conduct this show and food, grain, cloth etc.

Artists are expert. They do make a preliminary survey of the village and villagers. They find out miser, lean, and thick fellows and rich people. They ridicule the miser using his name in between the show in order to amuse public. We can realize the effect of communication.

“Usually Togalu Gombeyata belongs to a family, women, and children render their services during the show. Other families of Killikyata do co-operate each other as and when they need services while performing shows in villages”.¹⁶

Killekyathas prepare leather puppets which have approximately 2 feet tall and use a small bamboo stick to hold it. They also prepare other parts of body like hands, legs, head etc. They apply apt colours to the puppets according to the characters of Ramayana, Mahabharata and Bhagavata. These puppets communicate to public (Audiences) with their activities, movements of their bodies and there will be sound effect of the puppet player. His wife called Bangarakka also plays a significant role while performing the show in a temple or a place where four roads meet (cross) on a stage specially prepared for it. Music will be there and harmonium, tabala players play their instruments and sing songs according to the situation of the story.

“Puppetry is an indigenous theatre form of India. From time immemorial it has been a popular and appreciated form of entertainment in rural India. The stylized vocabulary of puppet theatre in India carries a relevant message social awareness, historical and traditional identity and moral value system. Puppet theatre is integrated in the ritual observances and the social milieu of the rural people in India. The theatre has shown

remarkable staying power against vicissitudes of modern times. Its relative isolation and distinct style of improvisation made it a powerful medium of communication in the rural areas of India. There are six different types of puppet theatre like string puppets, rod puppets, shadow puppets, glove puppets etc that are found in different parts of India (the marionettes of Rajasthan are simple, stylized and symbolic string puppets)".¹⁷

"The age old value system, the idea of right and wrong is represented by stylized and movements patterns through symbols fantasy and entertainment. The manipulator is using the puppets like a medium to express and communicate ideas, values and social messages. Puppetry is a natural development of story telling and religious and social preaching prevalent in India. Puppetry in India is a flexible form of traditional communication. It has been successfully used by government departments, voluntary organizations for development communication, adult education, health and sanitation and family planning".¹⁸

Puppetry – An influential tool of communication

Puppetry serves as a powerful vehicle for communication. They form the basis for situations, judgments and leaves a lasting impact on the minds of the people because they depict interesting subjects both appreciative as well as critical. They reflect the value and culture and are seen with rapt attention when it is shown by a folk performer. Puppetry has found appreciation among the masses. In the final analysis the message finds its acceptance. The messages are transmitted by the puppets performance which find ample use in the presentation of relevant themes for rural folk. It creates life like movements on stage. They are attached with a number of strings to operate. The folk performer has the knack to present the message very convincingly. It is here that the modern media and traditional media have to make best use of puppets in spreading literacy to all sections of rural masses.

Television and radio need not be blamed for the decline of traditional media or performing arts. Actually they form the most potent medium in disseminating the messages to vast segments of Indian population provided it is properly used and managed by reviving, revitalizing and disseminating through traditional media and its arts. Though the reach of television is low in the rural areas but it has a multiple effects on the viewers which can give splendour and vigour to enhance the popularity of folk arts. Even in the urban areas, one finds most people from village background. The inhabitants look for local culture which they can enjoy and appreciate.

With suitable changes, some states in India are showing performing arts on television, but it is time that the national hookup wakes up and brings about desired changes by blending mass media and traditional media which can be treated as an educational tool in familiarizing the masses with cultural and literary values. The traditional forms can educate all the senses by utilising the aural and visual modes giving scope to interaction. A suggestive model for communication support to technology mission in the spread of literacy is exhibited in the model which was framed by the researcher to suit to the existing communication system.

STRUGGLE WITH MASS MEDIA :

Today mass media are ruling our generation. People of this age have surrendered themselves to mass media and whatever the knowledge say information or education they are getting from these media made them to forget age old tradition and rituals of our society. They are imitating the western culture and ignoring our own culture. We can say this is a type of calamity.

Folk theatre is really suffering a lot due to perfect competition with mass media especially small screen (TV) and big screen (film). Folks of this age are no more showing their interest towards traditional media.

They diverted their attention towards T.V. and films a decade back only. Glamour of modern life, western lifestyle, music, fast food etc made them regular consumers. At the same time folk artists and folk art forms are suffering due to lack of scope and interest of audiences. They are struggling for their existence. Some how they are surviving with their art forms at least in rural areas where still there are eyes and ears for their arts. But, the number is considerably less. Most of the folks are showing their interest towards television and films. They have attracted by glamour, colours, figures, luxurious life etc.

Again Educational facilities made the folk to neglect their art forms. The people who are performing arts like Sree Krishna Parijata, Togalu Gombeyata are not ready to transfer knowledge to their children in order to continue the tradition. Children of such families are getting a very good education and financial support from Government. These educated fellows have been involving in many fields and earning handful salary but not ready to continue their family occupation which pays less and uncertainty harasses their life.

Today people of this age including rural folks are quite reluctant towards traditional folk arts and folk theatre while searching for entertainment. They watch TV and go to theatre but not to the place where they can get entertainment through traditional folk theatre. Usually folk theatre is not readily available as TV or films. Due to advancement of science and technology TV and film have captured minds and time of our folks. For this reason folk theatre is struggling with mass media. Folk theatre has a limited scope and limited audiences. But, the effect of communication is very good. Audiences catch messages communicated through these arts immediately and there is immediate feedback. But, preparation for such arts should have preplan and presence of audiences on time is also important. People struggling with time are preferring modern media like TV and films rather than folk theatre.

Among the mass media television and film are most attractive and potent media. Television has yet to be tried out on a mass scale in the Indian villages. But, today due to LPT, HPT of Doordarshan and cable TV network, TV has entered villages and established a bond between channels and people. People especially house wives are spending most of their time watching serials on T.V. Females including males are not ready to witness the folk arts like Sree Krishana Parijata, Yakshagana, Togalugombeyata, Sannata, Dodddata etc. We can see the bright side of the villages in Karnataka. Still there are people who perform such arts and also audiences to enjoy in rural areas. But, they are less in number. Togalugombeyata almost disappeared from our villages. Due to television puppet shows lost their heritage and demand. The artists who are performing this art closed their business (occupation) and simply watching TV which is their rival in real sense.

But, Yakshagana in Udupi, Dakshina Kannada and Uttara Kannada districts is still popular both in villages and cities. There are troupes of Yakshagana who gave commercial touch to the art. Troupes are conducting shows regularly and occasionally. Audiences are rushing towards such theatre to witness the shows. Audiences are aware of our traditional art forms in these regions of Karnataka State and supporting such artists by watching and enjoying their shows.

Mutual Understanding and Cooperation :

Today there is a competition between mass media and folk media. It is true that modern media are ahead. They are surpassing traditional media. Togalugombe, Sannata and other stage arts have almost lost their significance. But these should be used on television by mutual understanding and co-operation. It is must essential. Then only we could preserve our valuable folk arts.

Folk Media and First War of Indian Independence :

Indians comprehended the communication potential of their rural performances, as early as in the 1829s. The 'Lavani' and 'Gee gee' songs of North Karnataka were used as effective channels of communication to motivate the masses to rise in revolt against British in the times Kitturu Chennamma. An ingenious British agent, however, employed the same medium to help quell the uprising with counter arguments. However the ballads Togalu Gombeyata, Sannata and other rural drama with its jester continued to play a crucial role in motivating the masses to rise against the British in 1857.

Folk literature and folk performing arts played a memorable role during first war of Indian Independence. The songs including 'lavani' and 'gee gee' helped a lot to influence and motivate the people in order to involve them in freedom struggle. They were the popular medium of communication both interpersonal and group communication. British govt. banned to publish newspapers and laid restriction to conduct functions. Although there were news papers publishing and reaching the specific group of people. But to communicate illiterate mass headers selected 'lavani', 'gee gee' and other folk songs to communicate the messages of freedom struggle.

Lavani and other folk songs touched the heart of folk during freedom struggle. Folk composed and sang many lavani praising the great personalities who struggled and dedicated for freedom. By singing such 'lavani' they influenced the mass so that they can get inspiration and involve in freedom struggle.

During the first war of Indian Independence folk strongly revolted against British. Folk involved in 'dharana' and 'gherao' in Karnataka as in the other parts of India. They rejected the rule of British and revolted.

British Govt. tried a lot to curb the agitations but in vain. Many freedom fighters escaped and again involved in the same freedom struggle.

Bedas of Halagali, Sangolli Rayanna, Kitturu Chennamma, Babasaheb of Naragund, Mundargi Bhimaraya, Raja Venkatappa Nayaka of Surapur were the major personalities who revolted against British Govt. Few leaders fought against till their death. Deeds of such personalities are dancing on the tips of mass in Karnataka in the form of 'Lavani'.

Lavanis which describe revolt of Sangolli Rayanna and Bedas of Halagali both entered in history of 'folk lavani' of Karnataka.

"J.F.Fleet was the Assistant collector of Bombay in 1867. He came to Karnataka as an officer and he collected Kannada Folk Lavanis. It was his hobby. He collected five lavanis in north Karnataka. 'Revolt of Sangolli Rayanna' and 'Bedas of Halagali' are two important among those Lavanis."¹⁹

J.F.Fleet gave an important information of Sangolli Rayanna in his collection. 'Folk shed their tears when hanged him. Judge spent his own money for the funeral function of Rayanna. The judge showed his respect. Folks planted many saplings near Rayanna's tomb. Women tied small cradles and prayed God so that they can have a brave child like Rayanna. Rayanna was a great personality who struggled for the sake of his folk and freedom. But he victimized by British.'" Fleet included such information in his collection.

Faith of folk, cradles which tied to trees are the influential medium of communication which give messages to the folk a long ago (before compose of Lavani). It is true that folk got inscription by singing and listening such lavani. This tradition is still alive in rural areas especially in north Karnataka. Such Lavanis acts as medium of communication.

British Govt. implemented a rule that 'one should not have any armaments' (disarmaments). But Bedas of Halagali really fed up with the new rule. Four Bedas of Halagali viz., Pujari Hanama, Bala, Jadaga and Rama revolted against British. "The picture of two scenes viz., during losing their armaments and the attack on Halagali are giving authentic and meaningful information in Kannada language spoken in North Karnataka region."²⁰

Mundaragi Bhimaraya got inspiration by first war of Indian Independence which took place in North India during 1857. He left his govt. job and revolted against British. But deceived by his close associate. Although he faced British army. He did not escape from the scene, but shot himself. He might have escaped. But he was not a coward. Such information is there in 'lavani of Mundargi Bhimaraya'.

Babasaheb (Bhaskararaya Bhave) of Naragund also revolted against British because of the new rule of armament. He faced the British and struggled a lot bravely. But he did not get victory. He victimized by his close associates when he hid in Toragal Fort. British govt. gave death sentence.

Folk of the state witnessed such events. They composed Lavani and folk songs. They have been singing them so that the future generation should know the story.

Apart from these Lavanis, folk composed and singing some other Lavanis on Mahatma Gandhi, Lalbahaddur Shastri, Kittur Chennamma, Raja Venkatappa and other patriots. Folk songs and Lavanis are the influential medium of communication. Still those are dancing on the tongues of the folk.

Such Lavanis are spreading seeds of patriotism, love of motherland and freedom. These are the major agents of communication which carry messages to future world.

REFERENCE :

- ¹ Dr. M.S. Latthe., Reffered in Dr Channanna Walikar's, 'Samagra Janapada Samprabhandha Samputa' Dalita Bandaya Sahitya Prakashana Kendra, Gulbarga-585105, 2002, p.151.
- ² R.B. Ittannavar., 'Sri Krishna Parijata : Ondu Adhyayana', 1984, Ph.D. Thesis, K.U.D., p.2-3.
- ³ Dr. Chandrashekar Kambar., 'Uttara Karnataka Janapada Rangabhoomi', 1965, Manvantara Prakashana, Dharwad, p.34.
- ⁴ Dr. Dasharath Oza., 'Hindi Natak Udbhava Aur Vikas', p.361, Referred in R.B. Ittannavar, Sri Krishna Parijata: Ondu Adyayana., Ph.D. Thesis, 1984, K.U.D., p.13.
- ⁵ R.B. Ittannavar., 'Sri Krishna Parijata' : Ondu Adhyayana, Ph.D. Thesis, K.U.D., 1984, p.31.
- ⁶ R. Narasimhachar., 'Karnataka Kavicharite', Vol-3, Kannada Sahitya Parishattu, Bangalore, 1974, p.200.
- ⁷ Dr. M.M. Kalaburgi., 'Sri Krishna Parijata Mattu Siraguppi Sadashivayya', an Article Published in Karnataka Bharati, 9-3, p.16.
- ⁸ Ninganna Sannakki., 'Janapada Jayanti', Janapada Mantap, Rayabhag, 1982, p.83-84.
- ⁹ Ibid, p. 84-85.
- ¹⁰ Shivaram Karant., 'Yakshagana Bayalata', Harsha Prakatanalaya, Puttur, 1957, p. 3.
- ¹¹ G.M. Hegde., 'Uttara Kannada Yakshagana Rangabhoomi', K.U.Dharwad, 1996, p. 3-4.
- ¹² Keremane Shambhu Hedge., 'Yakshagana Chintana', Keremane Shambhu Hedge Shashthyabdi Sanmana Samiti, Honnavar, 1999, p. 1.
- ¹³ G.M. Hegde., 'Uttara Kannada Yakshagana Rangabhoomi', K.U.Dharwad, 1996, p. 5.

-
- ¹⁴ S.D.Hegde., ‘Yakshagana Ramayana Prasangagalu’, K.U. Dharwad, 2002, p. 3.
- ¹⁵ Shivarama Karant., ‘Yakshagana Bayalata’, Harsha Prakatanalaya, Putturu, 1957, p.15.
- ¹⁶ Dr. J.S. Paramashivaiah, ‘Janapada Kelavu Mukhagalu’, Chetan Book House, Mysore-24, 1996, p.83.
- ¹⁷ Durgadas Mukhopadhyaya., ‘Traditional Media and Rural Development’, Vidhura, Nov-Dec, 1987, p.30.
- ¹⁸ Ibid, p.30.
- ¹⁹ Krashnamurthy Hanur.,(Ed.) ‘Janapada Mattu Budakattu Geetegalu’, Sahitya Academy, Ravindra Bhavana, No. 35, Firozshah Road, New Delhi-110 001, 1998, p. 15.
- ²⁰ Ibid, p. 16.

CHAPTER – 6

FOLK MEDIA AND MASS MEDIA

FOLK THEATRE AND T.V. :

It is really a magic box as well as an idiot box. Whole world can be seen through this stupid box. But we can utilize the same magic box for different proposes viz., Educational, Social, cultural etc. It is also possible to show our culture to all and enlighten the people those who do not know our folklore and traditional performing arts which are almost neglected by modern society.

The people, in this century, struggling with time, tension, job sickness, stress and fast changes of society are aware of our tradition and traditional performing arts but are helpless to witness them in rural areas because, being urban residents are unable to turn-up towards their villages at least twice in an year. They never use and witness such folk performing arts in cities. Their children are totally not aware of such folk arts. They can't imagine at all.

But due to television such people can enjoy traditional performing arts by watching them on small 'screen. The only thing is that, these people have to show their interest and willingness to enjoy the folk arts of Karnataka viz., Srikrishna Parijata, Yakshagana, Sannata, Badagatittu, Veeragase, Panju Kunita, and Dollu Kunita etc.

Rural folk who are living in cities for various reasons are ceasing opportunities and also witnessing such folk performing arts during fairs, festivals and other ritualistic events whether it is in city or village. But it is a disaster that few folk who turned up from villages forgot their tradition and adopted totally a modern life style. Such people are remaining away from these folk performing arts. They are not telling to their children about our rich cultural, traditional heritage. That is why

children are uttering as “fancy dress” whenever they come across such traditional performing arts on T.V. programme or news.

Folk performing arts do not disappear at once. Various televisions, authorities both Government and Private are telecasting such traditional performing arts regularly. Chandana T.V. in Karnataka is regularly telecasting folk performing arts of our state and giving equal weightage to all folk arts and districts.

Traditional performing arts of Karnataka are representing our culture and lifestyle. Such arts are communicating to us and giving various messages. But due to urbanization many people are missing opportunities to witness such traditional performing arts. Although these people can enjoy by watching them on small screen by selecting our regional channels viz. Chandana, E.TV Kannada, Zee Kannada, Suvarna, Kasturi and Uday. Chandana T.V. is telecasting almost all traditional performing arts comparing to other regional channels. National Channel is also telecasting folk performing arts of all states and Union territories periodically.

“T.V. made a drastic change in our life and reduced the distance of the world literally. After entering the T.V. in India the social scene is changing day by day. Let us have a glance our history of T.V. in India.”¹

The potential of satellite television as an effective medium of mass communication and education was first visualized and suggested by Dr. Vikram Sarabhai, the founder of Indian Space Programme in the mid sixties. India was the first country in the world to use a satellite for direct telecasting to the remote villages. SITE as a pilot project was first conceived in 1967-69 and the decision for the implementation was taken in 1969. The project was in operation for a year during 1975-76. INSAT (Indian National Satellite), the multipurpose satellite is very complicated and the first of its kind in the world. This is also most effective, compared to the single purpose satellite. Normally for the three functions expected

from the INSAT system, two satellites would have been necessary. But for design of four space scientists, despite the failure of INSAT – IA, the three-in-one concept still holds good.

The successful launching of INSAT-IB and the gradual utilization of the satellite by the various agencies provided this beyond doubt INSAT-IB commenced its operation on October 15, 1983 out of existing 12 studios cum transmitting centres four are relay centers. All commercial stations are covered by these centers. Apart from these, there were six SITE centres and three interim setup centers located at Bangalore, Nagpur and Panaji. In addition there were 24 low power transmitters making total of 45. Out of the 12 commercial centers, 8 have studio transmitting facilities.

The television in India has been in existence for more than five decades. Since the last 50 years, the electronic media situation has been changed remarkably. Like up gradation from transmission in black and white to colour transmission, from access to only Doordarshan channel network to various number of cable and satellite channel network (both terrestrial and satellite mode) and significant growth i.e., increase in the number of television channels rapid growth in the number of television owning households vis-à-vis selling of television sets and number of television various and increase in coverage areas etc., in India.²

Doordarshan, public service broadcasting, is the largest terrestrial network in the world. The service was started on 15th sep, 1959 to transmit educational and developmental programmes on experimental basis with half an hour programming. Doordharshan, a part of an India Radio until 1976, consists of one national network and seven regional networks. In 1992, there were 63 high-power television transmitters, 369 medium power transmitters, 76 low-power transmitters and 23 transposers. Regular satellite transmissions began in 1982. Besides, a

major landmark of Doordarshan was the introduction of colour television in 1982.

The growth of primary network of Doordarshan since 1980 to 2003 interns of installation of number of programme production centre/studio, high power transmitter, low power transmitter, very low power transmitter, transposer and other transmitters within the country has been increased.³

Today T.V. serials are ruling our society. People living in cities especially women addicted to T.V. serials. Most of those soaps are showing dreamlands, creating fantasies, most advanced lifestyle etc. which destroy peace of mind of viewers. In reality it is almost not possible. Television has itself become a culture industry. It has become the main spring or transmission belt of a new form of commercial culture. It has become the main spring or transmission belt of a new form of commercial culture. It has become the principle magnet and the most important pole of attraction for generators of culture if only of a certain kind.

Folk theatre have entered the television world and occupied a place in it. This is not the case of India only. Other countries adopted folk theatre as a part of television long back. Unlike in western theatre, folk art performance is a composite art in India. It is a total art with fusion of elements from music, dance, pantomime, versification, epic and ballad recitation, graphic and plastic arts, religious and festival peasantry. It imbibes ceremonials, rituals, belief and social value systems. It has deep religious and ritualistic overtones and again, it can surely project social life, secular themes and universal values.

In Karnataka, there are many traditional performing arts viz., Srikrishna Parijata, Yakshagana, Sannata, Byalata, Veeragase, Suggi Kunita, Panju Kunita etc. which have their own significance in different areas of state. In these days, folk performing artists are less in number

and moreover demand as well as reach is also considerably limited. If the same folk artists perform their art in a particular area the reach will be limited comparing to the show performed and telecast through a television network, which can reach the Mass large in number? But, only defect in television is that artists can get immediate feedback but they can't hear due to distance of the television centre from which it is transmitting as a live show or a pre shot programme. One can not rule out the reach at a time large in number.

Unlike in other states and countries, there is variety of folk performing arts in our state. "There are numerous narrative, semi-dramatic, dramatic forms. Many of these are religious in character and many others are completely secular or with a very general religious element mainly in the form. These forms do not fail to make use of music, song, dance, spoken word and various visual elements like picturesque, often fantastic, make-up, mask, head gears, costumes and properties. It is, therefore, possible to use them with great effect for entertainment, cultural regeneration as well as for carrying messages of informational, educational or of more abiding socio-cultural nature".⁴

Sri Kirshna Parijata, Yakshagana, Veeragase and other folk arts have one or two narrator-singers and accompanist, in simple but colourful costumes, are usually attractive and lively and can adopt any of them. These art forms have entirely narrative and have qualities of visual effect and entertainment, apart from being suitable for introducing new ideas.

Almost all traditional performing artists in state fed up with drastic changes in our society. The traditional artists are no longer interested in continuing with their ancestral charges and occupations. Perhaps television could play a prominent role here in helping them to rehabilitate themselves. Due to educational and other socio-economic facilities to such folk performing artists, who belonging to lower strata of community are availing facilities in order to improve their standard of living and

providing better Educational facilities. They do not want their children involve ancestral occupation which pays less and lost demand. Children also trying to migrate towards cities and earning handful salary by doing some other job. Although there are people in rural and urban areas who have been dedicating and continuing folk performing arts and involved with Dept. of Folklore of Universities, Dept. of Information, Dept of Field Publicity, Dept. of Kannada and Culture, song and Drama Division etc. These traditional performing artists are the real asset of Karnataka's Folklore and can perform variety of shows on T.V., so that our children should influence by such arts and learn them as a hobby to continue our tradition.

Chanadana, a regional channel in Karnataka, comes under control of Prasar Bharati is telecasting many programmes in Kannada language and its reach is 62.79%. It is regularly telecasting programmes of Togalugombe, Yakshagana, Sri Krishna Parijata, Gee Gee Pada, Janapada Kathe, Veeragase, Kodava Nrutya etc. and getting feedback from each corner of state.

Other private channels are also telecasting stories, clippings and events of folk performing arts in news.

E.TV. Kannada telecast "Nammuraga Nanobne Jana" programme which was popular in Karnataka. Tele serial like "Moodalamane" attracted Karnataka's attention.

Channels like Chandana, Zee-Kannada, Suvarna, ETV Kannada were telecast folk plays like Kittur Channamma, Sangolli Rayanna, Surapurada Venkatappa, Naragundada Babasaheb, Yakshagana, Sannata etc.

Further anchors, artists of television channels in Karnataka are using traditional dress, Ornaments, while communicating to us. The most important thing is language. They have been using colloquial, regional

dialect according to the situation as and when they communicate to a particular group of our society. Their aim is to communicate all and stress on the particular group tradition and culture of the group.

Youngsters are learning traditional performing arts and trying to appear on small screen. It is a positive trend. Students, especially from college and universities are trying to cultivate a habit of learning one or two folk arts, which give aesthetic pleasure and acclaim to them. By practicing this they are also satisfying their parents, teachers and neighbours who are supporting folk arts and struggling to conserve and develop them.

We are watching programmes during every fair, festival and ritualistic event in our state and getting a lot of information meaning, features, significance, uses and other related information of the events which have traditional value.

There are news clippings and stories often appearing on regional channels of Karnataka on the events of Yakshagana, Sri Krishna Parijata, Veeragase, Kodava Nritya, Kolata, Sangya-Balya, Radhanata etc. which are depicting our traditional folk heritage. Such traditional programmes are appearing on television in order to recall our traditional performing arts and to continue them in future.

“The traditional theatre forms have for centuries been tuned to a totally different milieu and performing conditions. To bring them to modern electronic media, without destroying their vitality and spontaneous quality requires a great deal of understanding, imagination, patience and resourcefulness”.⁵

Both folk artists and officials of TV should be very careful while performing a folk art form for TV whether it is live telecast or prior shooting the originality and enthusiasm of artists should not fade and communicate well without any ambiguity.

FOLK SONGS AND RADIO :

Radio is one of the cheapest media of communication which is reaching various remote places, mountains, vallies and villages where there is no transport facility, other than pathway. Most of the people in rural areas are using radio to know current affairs and to get entertainment.

Today, radio stations are providing very good services to the people/listeners due to competition of private (FM) radio channels. Information on health, education, literacy, social and political affairs, film songs, folk songs, folk drama, plays, interviews, talks, Yuvavani, Sangeet Sabha, cultural programmes etc. are broadcasting on radio in regional languages also.

Folk songs are the real asset of our folklore from which we are communicating on numerous subjects and providing entertainment. Folk songs of Karnataka have different in nature and construction. But, it is true that they are all valuable knowledge of our folks. Folk songs like Sampradayada Pada, Sobane Pada, Gee Gee Pada, Lavani, Kolatada Pada, Beesuva Kallina Pada, Hanti Hadu, Maduve Hadu, Mangalarati, Seemantada Hadu, Holi Hadu, Gouri Hadu, Manaumi Hadu etc, are dancing on the tip of the tongues of our rural men and women. Almost all songs are in oral tradition and there are no written or recorded documents. But, radio is giving opportunities to such folk artists to sing numerous folk songs and recording them in studios for the purpose of broadcasting.

Every radio station reserved a particular time for folksongs and programmes on folk arts. Radio is broadcasting prerecorded folk songs regularly including “Krishiranga” programme which is meant for development of agriculture in state. It is also conducting interviews of folk artists periodically and introducing them to the listeners and their talent. Folk songs are reaching the mass at a time through Radio.

Folk artists are also showing their eagerness to sing for radio. The authority is screening the artists and giving equal weight-age to all folk songs and art forms of the region in order to broadcast. Further periodically pre recoding different songs from the same artists is going on in every radio station to satisfy and introduce the treasure of folk songs to the listening community.

Folk singers representing their area are depicting their lifestyle, rituals, beliefs, fair and festivals, customs and traditions. Folk songs have their ears till today even if the society is adopting modern things in it. The people, living in cities are also listening to radio and folk songs to get amusement and appreciate our culture. Usually we do not find traditional folk singers in cities as we are seeing in rural areas. Therefore city people are ceasing such opportunities by listening to radio and enjoying folk songs.

There are variety of folk songs and different messages meant for man woman, young boy, young girl, children, society, parents, officers etc.

Developmental messages are also transmitting through radio. Folk songs on literacy, health, values, projects and programmes of Government, non-violence, anti corruption, social evils like dowry, drunkards, poverty, untouchability etc. are broadcasting in order to create awareness among public and educate them to lead a cordial life.

“All India Radio was the singular medium of mass communication claiming to meet the information and entertainment needs of the people. Its capability to influence thinking and social behaviour was also unchallenged. In the promotion of various art forms, the patronage it extended was undivided”.⁶

‘As a tool for development communication, reaching out to the people with relevant messages and usable information and to encourage

people's participation in the 'Open forums' which it eventually provides community radio is the ideal medium'.⁷

Folk songs are considered as an essential part of radio programmes without which listeners may feel as they have lost something. Folk songs are providing entertainment to rural folks. These people are showing sincere attention towards such programmes whenever these are broadcasting on radio in Karnataka. There are many learned people and youths are writing letters to radio stations appreciating folk songs after listening to them on radio. This attitude shows that still these varieties of folk songs are educating rural people as well as providing entertainment. Many folk singers have composed songs on literacy, family planning, HIV/Aids and rural forestry etc., in order to create awareness among rural people.

Farmers including female workers are listening to folk songs regularly whether they involve in agricultural activities in fields or during domestic works in homes. Almost all farmers in Karnataka have their own radio sets to listen to agricultural programme called 'Krishiranga' which is providing a lot of information on cultivation of crops, pest control, trap crop, seasonal crops, cash crops, green manure, vermiculture, animal husbandry, poultry farming, aqua culture, water management, maintaining soil fertility etc, as well as entertaining with folksongs and other folk related programmes.

Every day, in the morning hours afternoon, evening hours and late night, various folk programmes are broadcasting on radio in Kannada language.

FOLK KNOWLEDGE AND PRESS :

Press, the fourth estate, watch dog of our society is also reflecting our life including pulses of villagers and urban people. We may say that there is no subject in the world which press to be touched. Folk

knowledge and folk related news is appearing in press in one or the other way.

Traditional things, language, arts, culture, photographs, rituals, life style etc. are occupying their place in press. There are many Kannada news paper and magazines using folk knowledge without fail in order to reach their target group. District and regional editions of dailies are only concentrating and highlighting events of the district or region along with other news also.

Folks of the district or region do like to read and understand and show their interest in the news, article, feature or photographs related to their area or region. News editors are also feeding news and stories to a particular region only from which those news items created. That too in their (folk of the region) own style and manner. Journalists use particular and peculiar words, phrases, sayings, riddles, language of the region to establish rapport with the folks who are their readers. Learned folks and unlettered folks want to know and collect news related to their region either by reading themselves or listen to the men who read for them.

It is quite difficult to follow Mysore or Kodagu colloquial Kannada to the people of North Karnataka and folks of Mysore or Kodagu do not follow the Kannada of North Karnataka easily. Usage of words, phrases, differs according to context of situation. That is why press is using them correctly in their various editions.

Headings of news items, articles, photographs, language should be understandable by people of the area and there should not be any ambiguity. But, few news and articles do reach all because of its literary language. It is essential that folk knowledge words, phrases, language, customs, tradition, rituals, ceremonies etc to be considered. Whenever we publish any news.

Press men are using many techniques in their paper and magazines, mostly traditional things viz., traditional events, songs, story,

art, crafts, photographs, drawings while preparing layouts of pages, booklets etc. Journalists are struggling to create new because they want to be special. But such journalists do not forget our folk tradition, culture, art, etc. and using them all as and when they need.

Without folk knowledge the press may be pale, tasteless and dull in its appearance. Folk knowledge is like “garam masala’ or ‘pepper and sweet’. A simple news item, photograph or a heading which is related to folklore of Karnataka do attract folks attention of the state. Names of villages, occupation, race, temple, rituals, fairs and festivals etc, are like life and blood for the folks of the region from which they are all living and leading life.

Traditional arts of Karnataka often appear in newspapers and magazines. Picture of Hase, Rangoli etc. are used as layout and gap filler. Articles on Mehendi, folk medicine, folk arts and artists, folk occupations, folk habits, culture etc, are appearing in press regularly. Today's generation is almost not aware of our folklore. But they are all reading articles on folk arts, folk literature, culture, tradition and also observing keenly the photographs of folklore published in press and gaining some sort of knowledge on it.

Articles publishing on Duraga-Murgi, Killekyatha, Yakshagana, Sobane Gouramma, Dollina Pada, Sri Krishna Parijata, Sangya-Balya, Asala Jati Henu, Karaga, Kanbala, Panju Kunita, Bhoot Nritya, Kolata, Nandikolu, Radhanata, Halakki Kunita, Ella Amavasye, Sheegi Hunnime, Gouri Panchmi, Ugadi, Nagara Panchami, Ganapathi habba, Iliyappa, Jokumaraswamy, Kara Hunnive, Makara Sankranti, Mahanavami (Dasara), Deepavali, Beemana Amavasye etc., are provoking a rich knowledge of our folklore. Such articles with attractive photographs are communicating to this generation on value and significance of rituals, fairs and festivals of Karnataka. Modern society is trying to adopt and

continue such activities in the name of tradition. In one or the other way traditional knowledge of Karnataka is flowing through press.

News and articles are publishing in press about activities related to folklore of Karnataka. Folklorists and researchers in this field are contributing articles regularly and departments of studies in folklore of Universities in state are conducting programmes. Colleges are also conducting youth festivals, traditional day etc. News and articles of all these activities appearing in press and influencing others and developing quench to know and understand more on folklore.

Activities of youth festivals which are taking place in Universities are also appearing in press where the student community performing traditional folk arts of Karnataka like Sampradayada Pada, GeeGee Pada, Lavani, Janapada Nritya, Duraga Muragi, Killekyatha, Yakshagana, Sobane Gouramma, Dollina Pada, Sri Krishna Parijata, Sangya-Balya, Asala Jati Henu, Karaga, Kambala, Panju Kunita, Bhoot Nritya, Kolata, Nandikolu, Radhanata, Halakki Okkaligara Hadu, Keelu Kudure, Riwayat Pada, Holi Hadu, etc. These are communicating of our folklore to readers. By covering such programmes press media is contributing to the field of folklore from which traditional knowledge is flowing to future generation. Such articles and photographs are documents of our folklore. These may provide information on folklore of Karnataka.

Magazines like Sudha, Taranga, Karmaveera are also introducing folk literature, folk arts and crafts, folk songs, folk dance etc by publishing articles, features on these folk forms of Karnataka. Readers including scholars and housewives are gathering a lot of information and influencing by these writing in order to contribute folk knowledge which they know. Traditional arts and crafts like Kasuti, Mehendi, Bidari, Handicrafts made out of bamboo, mud, clay arts and wood, Kaudi (quilt), tattoo etc have occupied our drawing rooms and covered human body. After reading such articles people are adopting folk art and crafts and

using them in their day today life. We can imagine the power of folklore knowledge which is flowing through press.

Print media is reflecting activities of folk artists, folklorists and researchers of this field. The writing related to these men and women is nothing but folklore knowledge. Such knowledge is most useful to our society especially youngsters the future intellectuals.

Many folklorists, writers and researchers are writing articles on folk knowledge of our folklore i.e. folk songs, folk stories, riddles, ornate, folk dance, folk occupations etc. and communicating to people who have not exposed to the rich treasure of folklore which can be seen in Karnataka State.

We can have a glance over few writings appeared in print media.

FOLKLORE AND FILM :

Film is movie is a popular audio-visual medium of communication, which is a part of our life and influencing a lot both village folks and urbanites. Take any home in our state and enquire the members of the family hardly there are few people who did not watch a movie till today. Almost all people in state watched movies. We are watching movies regularly or occasionally. During fair and festival days most of the folk prefer to go to theatre and getting entertainment. Small screen is motivating our viewers to watch movies.

Movies are the stories of our society. It may be modern or traditional one. But traditional knowledge should be there in one or the other form. The film story will be based on an event or events of a family in village or city. There are various characters appear on screen relating to many occupation. Story or songs are based on themes of our life only that too in simple language mostly traditional style which applies to all.

Folks do like to watch movies where there are themes which reflect of their life or which touch to their heart. Many films are there in

Kannada, which have folk theme. Further many films are popular due to songs which are in simple, colloquial language and an illiterate folk can easily follow their tune and meaning.

Kakanakote, Kaadu, Tabarana Kathe, Sangeeta, Kadu Kudure, Bhootayyana Maga Ayyu, Shankha Naada etc have folk theme and a rich folk language. These are few examples of films which have folk theme. Folk character and folk environment including folklore based songs are popular. Films are successful when they inculcate folk things in them. Otherwise they remain as islands in our society. Our folks want to watch movies which are depicting rural life and activities of our society.

Earlier films of Kannada were based on myths and legends, Ramayana, Mahabharata etc. Afterwards they adopted social issues and in these days we have been watching modern stories. In those days also there were plenty of folk themes in them. Today we find a little. But, definitely folklore appears on screen.

We can have a glance over recent Kannada films, which have a rich folklore in them viz. Preeti Eke Bhoomi Melide?, Chandra Chakori, Sevanthi Sevanthi, Mysuru Mallige, Nammora Huduga, Manamechhida Hudugi, Sampattige Sawal, Sangya-Balya Janumada Jodi, Dore etc.

There are film songs in Kannada which have a rich folk culture, language, costume, ornaments, dress of Karnataka viz.

- ☞ Nesara nodu, nesara nodu, nesara nodu nesara nodu (Kakana Kote)
- ☞ Sangeeta, sangeeta, sangeeta ena hesara kelava jaana (Sangeeta)
- ☞ Hari haridanembonu madeshwara, madeshwarana hasaru madeshwara (Kakana Kote)
- ☞ Malenada Henna mai banna aa nadu sanna naa manasotene china (Bhootayyana aga Ayyu)

- ↪ Kaada kuduri odi bandittaa (Kaadu kudure)
- ↪ Ilkal seere utkondu, mankalganta etkondu, teri mele eri banda naari (Kaurava)
- ↪ Iddaddu iddange yolidre neevella edbandu yedege odibiyadri, yavdadroo daarige ogbadri baravaasenendoo meeribiyadri (Jimmigallu?)
- ↪ Nillayay nillu o kench museyne naanu joteyagi baratini
- ↪ Sityako sidakyako nanaraaya ittaytu nina mele nana praana
.. . . .
- ↪ Eri myala eri, aaha erikelaga haari aha hakki bandu kuntaitaylo maava (Jaga mechida maga)
- ↪ Preetiya aa dyavre tanda aasti namma paalige
- ↪ Heliddu sullagabahudu nodiddu sullagabahudu nidanisi yochisidaga nijavu tilivadu (Rama Laxmana)

WHO WINS THE RACE ?

Traditional scene of our society has been modernized to a considerable extent. The so called modern media like Television, Radio, Press, Internet, and Mobile Phone have brought drastic changes in our life. These have made our life ease and saving time and energy. But, they are affecting traditional folk media indirectly and directly.

Globalization caused many changes in our life style and society. Materialistic culture is seen everywhere. Our villages are also wearing a new garment of modernization and trying to follow city culture and migrating towards near by cities and industrial centres. Money and luxurious life became primary and most important thing for rural folk. Although a considerable number of folks are not ready to leave villages where their ancestors lived and transferred valuable knowledge. Agriculture and agriculture based employments are still alive in villages.

But, their condition is so bad. These folks are suffering a lot being a resident of rural area (village). These are aware very well about employment opportunities which available in cities and can lead luxurious life. But, their views and thinking are different and they treat money as an evil thing which causes many illegal and unhealthy habits.

Land lords and so called farmers, artists have migrated to cities leaving all their ancestral property and respects. Now they are living in matchbox sized apartments. If we compare these homes to their ancestral homes and bungalows in villages really there is a widest gap. These people lost their popularity and heritage of the family and leading an isolated life and enjoying material life. Really, literally there is no time for them to recall our traditional folk media. These folks have dumped themselves in city culture and materialistic life.

The idiot box, small screen captured minds and acquired time of our people. These people have adjusted their time and life style with soaps, films, and other programmes. Further they are spending valuable time around the clock killing their creativity and enthusiasm. Children are also following same things what their parents are practicing in homes. Television channels have been telecasting folk related programmes viz, folk songs, folk play, folk music, folk dance, etc. but viewers are less in number. Channels are dominating our folk media by giving less opportunity to the folk artists. Most of the time such folk media has been using to attract people's attention and for TRP rating.

No doubt, folk theatre, folk music, folk songs, folk dances etc are alive in our villages but audience and listeners are limited. Only few audiences are retaining their interest in these folk media. Most of the people diverted their attention towards modern media like Television, films etc. Folk media are lagging behind and television and films are winning the race. This is a hard and bitter truth which can irritate our mind and injure our hearts.

Sri Krishna Parijata, Sangya-Balya, Dappinata, Radhanta, Kolata, Sobane pada, Gee Gee Pada, Dollina Kaipettu, Odapu, Veeragase, Riwayat pada, Gondaligera hadu, Sampradayada pada, etc have been loosing eyes and ears which are meant for them.

Most of the rural folk are trying to get entertainment by watching a movie in theatres rather than their own traditional folk media which cost nothing. Glamour, metropolitan culture, sexy pictures, materialistic life etc are attracting our folks and diverting their attention from folk media. They are trying to compare between these media. Again films are winning the race and traditional folk media is lagging behind.

To some extent Radio is playing an important role in conserving and transferring our traditional knowledge by broadcasting programmes like Janapada Sangeeta, Sri Krishna Parijata, hanti pada, odapu, dollina pada, dollina kaipettu, sobane pada etc. Krishiranga, Mavu mallige, Akkana Balaga etc. programmes of AIR are reaching rural folks. Comparing to visual media like television and films radio is the cheapest medium of communication which can reach remote places and touch illiterate hearts also. And Radio is a popular medium of communication in rural areas. Folks are listening to the programmes by doing their works and getting enjoyment. Radio is broadcasting many programmes which are beneficial to rural folks. Radio is folk friendly and popular medium of communication. By broadcasting such folk related programmes, Radio is winning the race and at the same time it is transferring traditional knowledge to all.

Print media, a literate friendly is playing a prominent role in our society. It is true that, dealing with rural folks as well as urbanites. Most of the readers are in cities and towns. Print media is using traditional knowledge in writings, layout of news paper and magazines, folk arts etc in order to reach all including city people. By publishing articles, features on folk performing arts, it is contributing to traditional knowledge and at

the same time using the same knowledge in writings transferring the things to other people and next generation. But print media is not concentrating only at traditional folk media. That is why folk media is lagging and print media is winning the race.

“The rapid and spectacular advances in mass media, particularly in the fields of broadcasting, film, audio-visual technology promise quicker and wider dissemination of information. However rural area in developing countries do not always benefit from these advancements. The human and material resources in developing countries do not always allow the access of media to the masses”.⁸

Our society, especially modern society is searching for change. There are modern mass media in our society. However we are not quiet. We want newness. Again the traditional folk media is entering in to our society through modern mass media. But, this time folk media have changed their appearance and style a little bit. Folk media had to bent in front of the mass media in order to survive and earn bread.

Modern mass media are using traditional media in the globalization context. Various national and multinational companies are using folk media in their advertisements and reaching their target group. Readers and audiences are attracted by such advertisements where there are their own media i.e., traditional folk media. That is why these advertisements are communicating effectively.

Our folks are aware of usage of our folk media while marketing numerous goods especially FMCG and luxurious items. Mobile companies are using Yakshagana, riddles and folk songs to sell their product and services. Folk media have been wearing a new dress and costume in these days which are appearing on television and in print media. This is a strategy of Marketing. But, these folk media have not lost their originality. Currency is diverting and converting the folk media for the purpose of marketing. In these days such changed folk media is

considered as our original media. One has to clearly differentiate and understand original one and which are involving in marketing of goods and services.

The original folk media became puppets in the hands of companies. This is the crucial situation for folk media. Folk artists have to survive and show their arts to audiences and moreover they want money to lead life. At the same time they should retain and continue their tradition and transfer knowledge to next generation. Folk artists are trying their level best to keep up originality of the folk media as much as possible. Although, the new trend, globalization is winning the race.

REFERENCE :

- ¹ Durgadas Mukhyopadaya., 'Vidhura', Sep-Oct, 1988.
- ² Amal Dutta., 'Effects of Television and the Viewers', Mittal Publications, New Delhi, 2007, p.105.
- ³ Ibid, p. 39-40.
- ⁴ Durgadas Mukhyopadyaya., 'Folk theatre in Urban TV', Vidhura, Sep-Oct, 1988, p.12.
- ⁵ Ibid.
- ⁶ N.L. Chawla., Ed. By M.V. Desai, 'Listening and Viewers', Sanchar Publishing House, New Delhi, 1991, p-18.
- ⁷ Vir Bala Aggarwal, (Ed.), 'Rural Development and Media Strategy', Media and Society, Concept Publishing Co. New Delhi-59, p.83.
- ⁸ EWCI, 'Information, Education, Communication in Population', IEC News Letter, Special Issue, Honalulu, East West Centre, 1975.

CHAPTER-7

FOLK MEDIA AND GLOBALIZATION

MEANING AND NATURE OF GLOBALISATION :

Globalisation has reduced the impact of national boundaries and brought the people of different countries closer. It has encouraged a new understanding among the nations and their people

Twentieth century witnessed various technological changes. New and fast means of transport have reduced the distance of the world. Sophisticated means of communication have revolutionized markets around the world. Today we are living in global age and global village and globalization is the catch phrase. It is difficult to describe and interpret globalization. Views on merits and demerits of globalization differ. Today globalization has become the fact of life in the world. It is an important issue and irreversible though there may be several minus points of globalisation.

In India we realized and spread the concept of globalisation a long back (Vedic period) i.e. “Vasudaiva Kutumbakam’ (Whole world is a family). We are the first one who introduced the concept. Our broad mindedness and liberal views attracted many people from many corners of the world. Therefore they visited India in order to learn new knowledge and understand our culture. We did welcome them all with kind heartedly and feeded them in order to satisfy their hunger and thirst for knowledge.

Even Gandhiji, the father of the nation, who was fond of and always emphasized for ‘Swadeshi’ set tone of globalisation as early as in ‘Young India’, June 1, 1921, when he said that, “I do not want my house to be walled in an all sides and my window to be stuffed. I want the

cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet”.¹

“Globalisation is not only, or primarily, an economic phenomenon. It should not be equated with the emergence of a world system. Globalisation is really about the transformation of space and time. I define it as action at distance and relate its intensifying over recent years to the emergence of means of instantaneous global communication and mass transportation.”²

“Gandhiji laid emphasis on Panchayat Raj system where there is decentralization of power till the last moments of his life, which is the only way out of the devastating effects of concentration and mechanization of political and economic power. To him decentralization envisions and upholds the cultural and spiritual ideal of simple living and high thinking. He does not hanker after raising merely the standard of living, he counts to raise the ‘standard of life’. Moreover, the important thing for Gandhi was not life itself but ‘quality of life’.

Gandhi believed in decentralization of power where there will be clear and perfect communication. The interpersonal communication and cordial relationship leads to the developmental activities in villages. We may call it is some sort of liberalization of globalization.

Gandhi worked out a worthwhile alternative for man’s peaceful, purposeful and happy existence. In fact, if we want culture of peace and harmony, we must have a technology of peace. Hence, ‘small is beautiful’ is an answer to ‘gigantism mania’, which has no rational basis. Gandhian model will bridge the gap between individual and society, city and town, local and global.

The term ‘globalisation’ is widely used or misused now a days. Some politicians even went to the extent of saying that it is a ‘sell-out’ of India. In management conferences and seminars every where the term

globalisation is widely used. Globalisation and global management have not been visualized in the right perspective. The story is like the blind man who saw and analyzed the elephant on their own judgement. This is on account of the unavailability of adequate literature on the subject.

Globalisation, we mean, is the process of placing and viewing an economy on a global platform. The term 'globalisation' is widely used, but indistinctly defined, in recent years. It is almost a buzzword in all business conference globally. While some thinkers consider it as international, multinational or transnational business. Theodore Levitt visualized 'The Globalisation of Market' (1983). Though globalisation of business can include all such aspects it is very distinct from any of these approaches.³

Globalisation of business is a business philosophy of viewing one's business in a global perspective in terms of global out look, using globally viable technology, offering the products or services which can be better satisfy the customer needs in a global environment, maintaining a quality in adherence to global standards an identity of global corporate citizenship and ultimately fostering a global organizational and business culture. It means that globalisation of business necessities to practice a globally viable strategy though the business is locally operated. A global corporation may have a global policy though it operates locally.

Marlboro cigarettes are being advertised worldwide with the same American cowboy, though the flavour, contents and price may differ from county to country. Flexible business policies of companies enable them to reach out to untapped market areas and countries. China, a closed economy under chairman Mao for a long time, has opened up its doors to global investment and open potential business avenues after his death.

"Globalisation of business is complementary to globalisation of market. It means that a general homogeneity of the market has emerged in most of the countries, if not in all the countries. As a result of this

homogeneity, advertising, packaging, promotional packages, market research in terms of expenditure etc., can be economized cost reduction is an important effect of economics of scale resulted development investment brings in greater returns on account of universal business application. Inventions and innovation resulted by research and development are of universal utility.”⁴

Companies like coca cola started their business in China by distributing their products and later started manufacturing the products there itself, Hong Kong Electronic giant, Gold Peak Industries started there operation by starting its production operation there.

A local company that operates locally may foster a global outlook, though it operates only locally in competition with a global corporation.

“Globalisation has become the current mantra or even pancea to solve all human problems. It is believed that the achievements of globalisation would make the people all over globe happy, prosperous and contended and that there would be no conflicts, no poverty and inequality, no violation of human rights, no malnutrition, no illiteracy and no disease etc. Each individual and community would be so integrated with the world that the benefits could flow both laterally and vertically smoothly that no one would remain untouched by prosperity. There would be nation-state without boundary. It is said that global markets, global technologies, global ideas and global solidarity can enrich the lives of people everywhere, greatly expanding their choices. The growing interdependence of people’s lives calls for shared values and a shared commitment to the human development of all people. This era of globalisation is opening many opportunities for million of people around the world.”⁵

Globalisation is transforming trade finance, employment, migration, technology, communications, entertainment the environment, social systems values, ways of living patterns of thinking, cultures and

patterns of governance. Unemployment poverty, inequality and alienation are increasing partly as a result of globalisation.

Globalisation is a process of economic social, cultural and political integration of the countries of the world. It aims at connectivity closeness, togetherness and interdependency. It is a phenomenon of unification. We can call it as 'death of distance'. Further the world is one touch or call away.

“Globalisation is an integrated phenomenon which encompasses the kernels of power, culture and environment. It has changed the socio-cultural-ethical value diagram enormously. The main challenge is to combat adverse effects it has generated and evaluate the achievements it has gained. The better future perspective, turns and direction can be attained by these means only.”⁶

Characteristics of Globalisation :

1. There must be a global approach to market, a free market or a comparative market.
2. Business is guided by a global philosophy.
3. Globally acceptable technologies, or technologies acceptable to different parts of the globe must be in common use.
4. Products, processes and methods must fit in with the global quality standards.
5. A global outlook of business must be present though firms operate locally; firms must have freedom to operate in many countries.
6. The business may be viewed in global prospective.
7. Management must have a global vision of business.
8. There must be a global acceptability of product and policies.
9. A global business system must be backed by a globally co-operating political system and conducive environmental conditions.
10. An approach to global market as one entity.⁷

Due to globalization several foreign and multi-national companies entered our market and seized opportunities and exploited our knowledge, by dominating our culture, tradition, heritage, rituals etc., for the purpose of selling their products and services. They showed their products and services as if they are ours and related to our motherland.

FOLK MEDIA IN MARKETING :

We can not market any goods and services without folk. They are the consumers. While marketing folk media are using effectively. There is interpersonal communication and group communication. One or the other folk media are being used by sellers.

Let us take an example of our vegetable market both in rural and urban areas. The vendors cry to sell their goods as “hattu rupayige nalku mavina hannu” “rupayige hattu nimbe hannu”, “bhari swasta ille” (very cheap here) etc. Here inter personal communication plays its role. The vender announces wherever buyers come cross his shop or that spot.

The merchants of readymade garments have been using live models to sell the dress materials and readymade dresses. Both boys and girls are wearing attractive dress, mostly traditional and apply different colours on their faces or wear a mask of devil or demon like face to attract the consumers those who are crossing the road. These are the techniques for the purpose of selling goods.

Folk, especially children do attract by such live models who often make meaningful movements standing at the same place of the shop and call them. Such live models do not use verbal signals but only body language i.e gestures.

In the market ‘havadiga’ (snake churner) attracts people with his voice and pungi. He also uses Kolalu (flute) and sings song to catch people’s attention. Further he shows few magic shows where he uses towel, pocket, box, hand of the folk gathered around him. After showing

all such magic and snakes he sells the roots of a particular tree and 'yantra' or 'tayata' to prevent from snake bite. Such traditional ways have been used in markets to sell a product.

A group team of 'dombarata' who show gymnastic like activities attract the people in market by beating drum and clapping. Folk gather immediately to witness the activities and skills of the team. The drum and clapping communicate the public that a public show is going to start there.

While marketing chemical fertilizers and pesticides, the companies are using many folklore to sell products. A traditional woman wearing traditional dress and costumes announces in a sweet tone using the rustic language. "Nan ganda bhala shyanya adanu. Hatti hola halagbardanta ida.. enni hodadanu. Eega Kaitumba rokka, maitumba bangara. . . neevu nim gandandirige heltiralla matta. . .? (My husband is so wise. He sprayed this pesticide to prevent cotton field. Now we have handful of money and a lot of gold to decore my body. Don't you tell to your partners?). This is the way of marketing and cost effective also. Folk language, dress costume, tone communicate the public especially women of rural.

Some times producers use voices of male and female or only female voices to convey any messages. It is learnt that female voice, female live model, female poster easily attract the folk rather than male one.

Apart from this producers use folk music, musical instruments, characters of Sri Krishna Parijata, Yakshagana, Jogappa, Jokumaraswamy, children wearing traditional dress and costumes, traditional food items, traditional medicine in order to sell their products in their advertisements.

Producers are using folk songs like Gee Gee pada, lavani, sobane pada, sampradayada hadu. They insert subject matters of their products

and services and arrange to sing the songs in the same traditional tone by the folk singers to give clear effect. In such cases most of the times traditional singers do damage original folk songs to earn money. Companies are exploiting such folk artists and selling their products by reaching the mass. But, it is a great disaster to the folklore of Karnataka.

During elections whether it is assembly or local, the candidates do search traditional singers and artists and make 'all sorts of arrangements' to become popular among contestants and attract the public. Singers do sing songs praising his master. Such traditional singers are not aware of the truth that they are damaging and giving entirely different shapes to the folk songs for the sake of currency, wine and other facilities.

Companies which are providing services like cellular, telephone, ayurvedic treatment and massage, beauty parlours, education, insurance, health services etc are using one or the other folk media while marketing their products and services.

Both companies of India and multinational are using folk medicine, food, names, costumes, dress and real folklore to sell their products and services.

Halli mane, halli oota, namoora hotel, ragi mudde oota, bilijolada rotti oota, desi dine, aduge mane corner, ammana aduge, ammana kairuchi, desi spa, mane oota, feel you are at home, bhakri oota, rotti zunaka etc., the traditional names of Karnataka are using by sellers of food items. In these days these are becoming popular. People also prefer desi (traditional or folk) food items which have nutritional value.

Few companies are using traditional style of buildings, furniture, vessels, lighting arrangements, man power, dress, costumes, folk music, folk items, folk dance, folk culture etc., in hotels and lodgings. Multinational companies are establishing such infrastructure to attract the customers of cities especially metropolitan workers who are serving at IT,

BT etc. They really fed up with so called modern, western culture and western style of offices and management. Therefore they are searching such traditional environment where they can relax and reduce stress. At the first sight of such places they feel free and lose their stress. They do not bother of money. They want real peace and happiness. Such folk environment has been providing a new zeal to them. They have been rejuvenating at weekends. They know that only our traditional knowledge can make them happy and provide relaxation to their mind and body.

After every assignment such workers take a break and prefer to spend their time in order to lose stress and gain enthusiasm and new energy to perform well in future.

FOLK ARTS, CRAFTS AND MARKETING :

The carved handicrafts of the Cauvery emporium are not only famous in India but have found place even in the international market. The items are exported to USA, UK, Australia and Malaysia. The artistic tradition has been well preserved by Karnataka State, the state gifted with fabulous artisans. The state presents exclusive varieties of handicrafts such as sandal wood carvings, rose wood furniture and other crafts requiring expertise. To preserve, develop and promote these traditional handicrafts of the State, the Government of Karnataka set up the Karnataka State Handicrafts Development Corporation in 1964. Since then, the Corporation has been striving hard to bring glory to Karnataka's handicrafts. It has established 13 showrooms in different places of the country which are trading in the sales of classy handicrafts of Karnataka. The showrooms are working under the common name of "CAUVERY ART EMPORIA'. Among these showrooms, the one set up on Bangalore's most elegant and busiest M.G.Road is the most renowned. The showroom has made a name for itself across the globe through its exquisite wood and metal works. Here, visitors can sense a rare blend of old and new tradition. The items found here can give a glamorous look to

even a simple home. It offers the visitors a choice from many varieties of items according to their taste. That is way Caurery is always crowded with people everywhere. Many varieties of handicraft items such as sandlewood, rose wood, bronze items, bidri works, Shivani teak and other wood works, lacquerware, perfumery and dhurries and batics, ivory items are available. All the varieties of items are systematically arranged in different sections so that customers could easily and conveniently select the items according to their tastes.

One can find here the handicrafts ranging from Rs. 15 to more than R 8 lakh. Elegant statues, chariots, carved boxes, photo frames, garlands, wall pictures, dining table, chairs, tepoys etc., give an entirely different kind of experience to the one who visits the showroom. The emporium is not making high strides and profits. People prefer to visit the emporium for its intricately carved product of high quality which cannot be found anywhere else. Nearly 3000 to 4000 people visit the showroom everyday". The best example for this is the sale of a Radha Krishna statue made up of Shivani wood which was sold at Rs. 6,75,000 during 2000.

"The carved handicrafts of the emporium not only famous in India but have found place even in the international market. The items are exported to USA, UK, Australia and Malaysia".

The emporium attracts tourists passing through M.G.Road in large numbers in addition, it has many regular customers who are very passionate regarding their purchases.

A teenager from Calcutta was satisfied with the varieties and returned to her city happily with some statues and photo frames. Some crew from Australia also approached positively saying "this emporium is fantastic".

These eye catching handicrafts are supplied to this emporium and other Cauvery showrooms by the 13 craft complexes established by the

Karnataka State Handicrafts Development Corporation. The Corporation identifies artisans, promotes their art and thereby tries to improve their living conditions.

Abhirami from Chennai visited the showroom for the second time. According to her, the items here are excellent both in terms of art and quality.

These artisans are provided with designs, technical assistance and training in the craft complexes established by the Corporation. They are provided with shelter here itself and are supplied with raw materials and other inputs at subsidised rates. The finished handicrafts are then procured by the corporation through these craft complexes on spot payment. Then these handicrafts are sold through Cauvery emporia.

Today's generation is the one which wants to experiment with anything and everything, finding new ways for olden methodologies or getting the best out of least things. It likes to decorate houses with traditional handicrafts. At the same time it also wants to give a modern touch to its interiors. The handicrafts of Karnataka are very much capable of attending to the needs of these people.

So, it is high time for Cauvery to enshrine Karnataka's name all over the world with its exquisite handicrafts and bring glory to our State. By introducing new designs to meet the everchanging market needs, Cauvery has given a distinctive touch of tradition, elegance and glamour to modern homes. Thus, at Cauvery one can sense a rare harmony between the old and the new.

“Aane Gaadi” (elephant cart), to be pulled by Abhimanyu, the elephant, will be an added attraction during Dasara procession. The gaadi had to be repaired as one of its wheels was damaged during a trial ride. The artisans who fixed it fast are from Ganjam, a remote village near Srirangapattana.

The artisan families of Ganjam are traditional cart makers for generations. They basically make and repair bullock carts and these artisans are known to get round-the-year orders from farmers. The Ganjam cart is in good demand for its durability and craftsmanship.

“For the past many years, we have been getting work orders for bullock carts from the distant villages of Kolar and Hassan districts too. Often, we don’t accept orders because of the scarcity of jungle wood. We rarely get the required quantity of wood to meet the increasing demand for carts. For quality work we need quality wood, but we are happy that we at least get jungle wood,” says Cheluvaiah, for whom cart making is the chief source of livelihood.

Since a majority of farmers from remote villages still use bullock carts for their agricultural work, the artisans of Ganjam are always busy. However, the cart makers of Ganjam and elsewhere have to struggle in spite of their traditional skills and hard work due to the competition posed by cart making factory units, increasing cost of wood and other raw materials, and the acute scarcity of jungle wood.

As small farmers from nearby villages are mainly dependant on traditional cart makers for the servicing and repair of their bullock carts, artisans from Ganjam are always in demand.

Tiny Mahaut’s Traditional Knowledge :

With his name, he could very well be the brand ambassador for tourism in the State. Six-year- old ‘Pravas’, studying in class II at Sunkadakatte in Hunsur taluk has left everyone spell bound by gaining control of an almost 60-year-old Dasara elephant Sarala.

Pravas is already an undeclared ‘mahout’ at such a tender age, when most children spend time either watching television or read school books. Pravas’ father Kavadi Rama is a mahout by profession and is in-charge of Sarala. The extremely, shy Pravas loves to keep company of the

elephant. Both the animal and the boy seem to be enjoying every bit of it. After waking up early every morning, Pravas heads straight towards Sarala, takes her for her bath, feeds her fodder and pulses and then accompanies her for the rehearsal of 'city rounds' in the Dasara procession route along with other elephants, of course, under the close supervision of his father and other mahouts. Together, they are an inseparable pair. Sarala, among the seniors in Dasara elephants, has not once disobeyed her little master'. The mighty and the tiny, they make an interesting sight together.

Traditional Tonga :

Thanks to modernisation, tongas have become a thing of the past in many cities. Automobiles have managed to push tongas aside and establish their monopoly on the roads. But, even today, some of us would love to go for a short ride in the horse-driven tonga and experience fresh air feel every bump on the road and share an extremely interesting conversation with the ever-friendly tongawallah. Tongas, which once dominated the roads of the heritage city, were widely used by people from well-to-do families and even the upper middle class, as they were the only means of transportation. Encouraging on the 'tonga' fetish of travelers who throng Mysore year after year the Tourism Department has been offering them a ride in the vintage tongas. 'Shahpasand Tongas', as they are referred to, have been an instant hit with tourists and locals alike. In fact according to officials, many prefer tongas to travel to different tourist places in the city and don't mind the long wait to get one.

This year 28 tongas have been identified by the Department and they are being refurbished in such a manner that the riders experience the ancient grandeur of the city. Each tongawallah would be given a map of Mysore with the list of heritage buildings, related structures and the heritage walk route, facilitating easy transportation of tourists to their destinations. Tourists can pay a predetermined amount, while the

Tourism Department will support them with Rs. 100 per day. Tongawallah's expenses of feeding the horse and himself come close to Rs 150 everyday.

To make the experience complete to the last detail, each tongawallah would be given a brand new attire, mostly with golden hues and complete with head, gear, transporting them back to the time of Maharajas in the heritage city.

The tongawallahs are free to pick up customers and drive them to any other destinations of their choice, which may not be listed in the map provided by the Department.

Traditional Ilkal Saree :

A recent study conducted under the National Biodiversity Strategy and Action Plan (NBSAP) has revealed that chemical colours have almost elbowed out India's wonderful tradition of natural dyes, forcing many communities of traditional weavers-dyers to go out of business. Among the affected communities are the famous indigo dyers of Ilkal in the Karnataka-Maharashtra border, whose work undergone a significant change since they switched from natural dyes to a noxious Chemical variety, German (now banned in Germany).

Ilkal town in the Bagalkot district of Karnataka was, since the 18th century a well-known centre for weaving and natural dyes, famous for its numerous clay indigo vats. Black, red and yellow were common colours obtained from vegetable sources like the indigo plant, madder and turmeric roots. Traditional dyers belonged to a community called rangares or ban nagarus.

The Ilkal saree enjoyed a pride of place in festivities and weddings in North Karnataka and towns of Maharashtra bordering Karnataka. A must in every brides trousseau was a Chandrakali saree - a blue-black indigo-hued saree with a crimson border and a pallu with a crimson tope-

teni design. This was presented to her on the day of Sankranti. The saree was dipped 14 times in the indigo vat to get the particular hue of black-blue. The water of the local Hirehalla nala added a special sheen to the blue.

The significant feature of the Ilkal saree is the pallu or seragu made of red silk with patterns in white. The monotony is relieved by various styles of teni or spokes at the extremities of the white band of the pallu. These spokes are named after their shapes like hanige or comb tooth, koti kammli or fort ramparts, tope-teni or jowar sorghum-shaped and rampa or the shape of a mountain range. The pallu and body are joined by a technique called kondi or locking, deftly executed by hand. The other striking feature of the Ilkal saree is the border - four to six inches broad, in the auspicious colours of maroon or red with distinct designs, patterned in ochre. A variation of the Ilkal is the chaduranga chikki (chess spots), which is Ilkal with finely woven checks.

A typical accompaniment to the Ilkal saree is the blouse piece that ideally suits its knotted choli style. The blouse pieces and khannas are a speciality of Guledagudda, a town just 50 km from Ilkal. This material is characterised by a maroon border with two bands of white thread work, while the body has silk thread brocade. The width is shorter than the usual 36 inches.

In the 21st century an increasing awareness of health risks posed by synthetic dyes has spurred the revival of the use of natural dyes. Ironically, there is today a serious interest in natural dyes due to the bans imposed by European governments because of the health risks from numerous synthetic dyes that they originally developed. Recently, Germany placed a ban on the import of all products which use azo dyes, known to be carcinogenic, toxic and allergy producing. Chemical dyes have, led to environmental degradation with a serious threat of pollution

of the air soil and water around us. Synthetic dyes used in food, cosmetics or clothes could cause allergies and pose severe health risks.

A few pockets of ancient dye knowledge continued to survive, and textile dye experts and environmentalists picked it up to become part of the natural dye revival movement in the latter part of the 20th century. After Independence, the Government of India through its Handicrafts Board headed by Kamaladevi Chattopadhyay, initiated training programmes for craftsmen that helped to resuscitate the dying craft practices.

Will natural dyes be the colours for the 21st century? Will they exist only as a niche practice for a limited market? Or should society encourage the mass production of natural dyes? If it has to survive, natural dyeing must rediscover and reinvent the linkages between market and craft production in the globalised world.

An International Natural Dye Symposium was organized by the UNESCO and the craft council of India recently at Hyderabad where many of these issues were discussed.

A workshop was recently held in Bangalore by CCK with traditional dyers from Ilkal trained by technical experts from The Regional Design & Technical Development Centre (Design Wing), an arm of the Office of the Development Commissioner, Handicrafts, Ministry of Textiles, Government of India. “It was a voyage of rediscovery to dye silken yarns in traditional natural dyes extracted from indigo, neem, amaretto seeds and palasha flowers, and have them woven into Ilkal sarees by traditional Ilkal weavers”.

In an effort to contribute to the propagation of natural dyes in India, the Crafts Council of Karnataka (CCK) undertook a new product development initiative called ‘Nisarga Ranga’ or Colours of Nature.

“We decided to focus on reviving the natural dye tradition of the Ilkal tex tiles of Northern Karnataka,’ said Mrs. Vimala Rangachar chairperson, CCK.

Mysore Silk Sarees :

Fashion trends change from time to time, but the graceful Mysore silk sari still lures the fancy of women. An instance when Mysore Silk bridal saris priced at Rs 1.5 lakh a piece hit the market three months ago, Bangaloreans just grabbed them. They didn’t crib about the price.

The success story of the Mysore silk is also the success story of KSIC. The silk-weaving factory at Mysore is 95 years old. Set up by Nalvadi Krishnaraja Wadiyar, the King of Mysore, in 1912, the factory was to meet the needs of the royal crowd, and to provide ornamental fabrics to the army. After Independence, the Mysore state sericulture department took over the factory. The rein was handed over to KSIC in 1980. Ever since, it has been using the brand name, Mysore Silk, which is sold exclusively by KSIC. The price of the saris range from Rs 4,850 to Rs 1.52 lakh “But the basic fabric in all saris is the same;’ says V.H. Rattihalli, general manager, who oversees weaving in Mysore. The price depends on the heaviness of the gold lace content called zari.

“Our saris are the finest in the market because of the quality of the fabric and zari,” says Vijayan. The quality check begins at the level of silkworm-rearing.

KSIC’s claim to fame lies in its conforming to stringent quality norms. “We use S-diversion and Z diversion twisted yarns in weaving the fabric,” says weaving master L. Chandradhar. KSIC fabrics, he says, come with 2,200 twists per metre, providing strength and durability to the sari. Adds Rattihalli: “We use 26/28 denier raw silk yarn and not the more common 20/22 denier. This gives our fabrics the required drape and the grainy effect. The twists give a crepe-effect to the sari.”

“Each sari comes with 15,000 threads in a width of 45 inches, and this is what makes its construction awesome,” says Sadanandaswamy, production manager.

“The weight of our fabric is 60-65 grams per metre, and so it is heavier than the local variety and durable;’ he says. The colour does not fade because, as dyeing master M.R. Krishnakumar puts it, “we do the exact opposite of what the others do we dye the yarn, and not the fabric”. KSIC is proud of its zari quality, which it claims has the highest content of gold and silver. The zari saris, in fact, come with a guarantee in the form of an embroidered code number and a hologram. “Our zari is made at Surat, and we use it after it is tested for quality at the National Test House, Chennai’ says Suresh J Dabade, silk processor. Premalatha N.H., an industrialist from Mysore, vouches for the quality. “The zari in KSIC saris never blacken,” she says. The oldest Mysore silk sari in her wardrobe dates back 40 years.

Most women from the Hindu and Muslim households in the old Mysore region consider their weddings or festivals incomplete without a Mysore silk sari. Premalatha says the sari’s elegance makes it the natural choice for all occasions. “It is very comfortable, too” she says. Weavers explain why the comfort, they say, comes from the air permeability of the fabric. There are claims that Mysore silk spun at Channapattana was used for parachute-making during World War II for this reason. “Our saris breathe,” says a weaver. “We use cocoons reared out of local mulberry and locally-reeled silk yarn provide extraordinary lustre and sheen. Our saris are a treasure for life,” says Vijayan.

Fascinating Toys of Kinhal :

Beautiful wooden idols of deities and their mounts (vahanas), Palanquins, cradles and theatrical equipments are manufactured at Kinhal, a small village about 16kms from Koppal. There are about 50 families of the ‘Chitragar’ community engaged in this handicraft industry. It is

claimed that the village was awarded as an 'Inam' for this artists community by the Kings of Vijayenagar Empire, who appreciated the work of the artists for the palace, as well as for the temples under the royal patronage. It is also said that these craftsmen were adepts in mural paintings.

The famous mural paintings in the Virupaksha temple at Hampi and Veerabhadra temple at Lepakshi and the intricate carvings in the wooden chariot at Virupaksha temple are believed to have been the works of the ancestors of the present kinhal master craftsmen.

Later, Koppal was a 'Jahagir' of the great art lover, the Nawab Salar Jung of Nizams dynasty of Hyderabad. Under his patronage, there was a remarkable influence of famous "Nirmal" lacquerware with its Persian designs, specially on articles like Palanquins, marriage peetams (chowkis) and furniture. Here there is a happy blend of Hindu and Muslim art. The entire work, which is done with modest tools, requires a high degree of craftsmanship. The articles produced are generally of traditional pattern and comprise the following. Idols of deities such as Lakshmi, Saraswathi, Shiva, Paravathi, Nandi, Hanuman, Garuda, Simha, Ganesha, Gauri, and several others. Idols are beautifully carved and painted produced in small, medium and also in big sizes. The idols of grama-devatha or the presiding deities of the village such as Durga, Dyamavva, Kariamamma, Annamma, Kollaramma, Chowdi, are carved beautifully with all fearfulness and anger in their faces. Animals, mostly of religious significance such as bull, cow, monkey, elephant, deer, snake etc.

- ❖ Models of all sorts of fruits and vegetables in natural shapes and sizes with the realistic touch.
- ❖ Wooden headgears, costumes, masks and other various theatrical equipments.
- ❖ Cradles, palanquins, chowkis and such other articles in fascinating colours. Kinhal was once known for occupational toys, showing people working at different jobs.

Now the preference seems to be more for figures, birds and animals. There is a big range of animals from the dog and the goat to the deer and the elephant. Similarly, with the birds, they range from the pigeon to the cock to the crane and the peacock. The style is realistic but the designing and the chiseling is masterly. The faces of the woman and men have a serenity and dignity as though they were well composed beings. At the instance, one may say, it is a Kinal characteristic. A calf drinking milk at its mothers udder, is a pleasing model. The animals are very lively like running hare looking very sprightly while a stage looks startled with fear. During the festivals like Gauri-Ganesh, they make the required clay images in bulk.

The main wood used for this craft is polki along with hale, nugge and bevu. The process in making the toys and other articles is long and laborious. The tamarind seed and the pebble pastes are prepared. Then another sticky substance prepared out of jute rags which are soaked, slivered into pieces, dried, powdered, then mixed with saw dust and tamarind seed paste and made into what is called 'Kitta'. Another paste made by the kinal craftsmen is mixture of the pebble powder paste with liquid gum and glue called 'Bilidu' is used for embossing like ornamentation, jewellery on the body of the figure.

After the components of a figure under preparation are assembled, kitta is daubed by hand all over, then pieces of cotton cloth are stuck on it with the tamarind paste. Over this is applied the pebble paste which forms the base for the application of the paint.

There are no prescribed or standard colour schemes. And it seems to be left to the choice of the painter. Usually the powders of red, yellow, blue, green, black and white are mixed gums and kneed well in water. The paints of various dyes are retained separately. It is the specially feature of this craft that they do not mix colours, but apply each colour

separately. This will provide lustre and the finished product will be very attractive. The paint-brush is made from the hairs of the squirrel's tail.

The distinguishing feature of the Kinhal art is the golden colour they employ. When the golden colour traditional method is applied and allowed to dry, and rubbed with a glass piece or a smooth stone, will acquire the lustre of silver. Later the transparent varnish of deep yellow is given to it. It will then shine like gold not fade for years. This has been the technique perfected by the craftsmen in Kinhal.

Women work with men as equal partners in preparation of the craft pieces in Kinhal. The experience acquired by this co-operation has enabled women to demonstrate their skill in preparation of toys. By using cow dung, Sawdust, cloth and a bamboo skeleton, they produce attractive but very inexpensive toys. They sell them during fairs and shandies. As an instance of the articles made and sold by women of Kinhal one may recall the little toy of Krishna with outstretched arms and legs in alluring yellow colour.

As years rolled by, the craftsmen has gradually lost the rich heritage they had mainly due to lack of patronage in the modern times, want of confidence in selling the hereditary goods and by bad handling of business, devoid of mercantile ethics by middlemen. To overcome this situation, the Karnatalca State Handicrafts Development Corporation had set up its Centre at Kinhal during 1976 with an intention to procure the artifacts and to sell them through their Cauvery Emporium at Bangalore and its various branches at cities in and outside the State. The main object of the Corporation was to encourage this lesser known craft even if there were certain losses. There was also a proposal to establish Kinhal toys craft complex at Koppal. The Corporation has also provided the artisans with work cum living sheds of late, the corporation has closed its centre at Kinhal and the proposed complex at Koppal has not come through so far.

But, the Regional Design centre of the Development Commissioner (Handicrafts) at Bangalore, has come forward to provide design, develop and revitalize the traditional Kinnhal handicrafts. Now the design centre has some programmes to develop prototypes of this ethnic craft having modern functional value, in order to ensure their demands in urban market. The centre also conducts workshops involving participation of practicing craft persons and provided prototypes and working drawings to them. The centre also promotes the latest craft designs through marketing avenues such as festival of crafts, craft-bazars, product promotion programmes and market meets cum clinics. Under the Baba Saheb Ambedkar Hastashilpa Vikasa Yojana, 'self help groups have been formed among the Chitragar community of Kinnhal to induce economic viability among the craftsmen. Development Commissioner, Handicrafts have arranged to establish marketing extension Centre at Mangalore and Mysore to promote the in-land and over-seas marketing the handicrafts including Kinnhal crafts.

The specimens of Kinnhal Artifacts turned out by Ramachandrappa Chitragar, Somanna Chitragar have won State as well as Centre Awards. Bhagyamma Basappa Chitragar Trained by Karnataka Craft Council is also a recipient of both the State and Central Awards.

FOLK MEDIA / KNOWLEDGE IN ADVERTISEMENTS :

We have learnt that advertisement is a technique of marketing. Producers sell their product and services and reach their target by doing advertisements.

In these days, advertisers have realized importance of folk media through which they can reach the mass and capture market. Apart from modern mass media advertisers are using folk media which are apt and effective tools to reach mass. Folk media viz. songs, story, riddle, ornate, theatre, costume, dress etc are the life and breath of our folk. They never forget their culture and tradition. Whenever and wherever folk listen to

the folk song and music and watch folks dressed and decorated with folk costumes do divert their attention towards immediately. But, such diversion is mostly not possible in the case of modern mass media. Therefore producers are using folk media to advertise their products and services.

Advertisements can reach people where there is traditional knowledge. It may be colloquial language, song art, drawing, theatre, food or any other thing related to folklore.

When we read news paper, colloquial words, pictures of rural life, equipments and other materials we use in our day today life drag our attention immediately. We do feel that it is ours! We will see and read first such advertisements. There may be other advertisements in the newspapers or magazine those do not attract our attention. Only such advertisements catch our mind and make us to observe and read where there is traditional picture and language used in it.

While listening to the radio there are various advertisements broadcast but only few advertisements drag our attention which are giving traditional effect i.e. local language and folk music. Using such folk knowledge producers are reaching the mass effectively and selling their products and services successfully.

Governments also realized importance of folk media and using traditional knowledge while advertising developmental activities and creating awareness among people about social evils like illiteracy, dowry, untouchability etc. Further local language and art forms are using to give effect to the advertisements and achieving their goal.

We can have many examples of such advertisements

“en Ranganna kall kalkond hangyaka kunti?

Yak kundarbardu?

Nanu appa aguvaniddini.

Adakyak asht chinti madti? Matta attigi Iodine uppu tintaralla?

Iodin uppa

Iodine tayi mattu maguvige

.

Kharena mattu adra kharchu ?

Neen sedo beedi kattina kharchigintalu

Kammi aagtaiti mattu nim kutumbakella rakshane sigtati.”

This advertisement aften broadcast on radio to teach importance of Iodine salt. This is the simplest method in Kannada language in order to reach Kannadigas throughout Karnataka.

We can have a glance over another advertisement of DT oorja (non smoky Chimney) broadcasting on radio in Karnataka. This is prepared and broadcast by Govt. of Karnataka.

Gee Gee pada (song) has been converted to convey message in local language. Tone of Gee Gee pada and subject matter is related to DT oorja.

ಮಳೆ ಬಂದೈತಿ ಮುಂಗಾರು ಬಂದೈತಿ
ಮಳೆ ಬಂದೈತಿ ಕಟ್ಟಿಗೆ ತೇವ ಆಗೈತಿ
ಒಲಿ ಹಚ್ಚೊದು ಭಾಸ್ಸಳ ಕಪ್ಪವಾಗ್ಗೊಂಗೆತಿ
ಗೀಯ ಗೀಯ ಗಾಗೀಯ ಗೀಯ ||

ಅಯ್ಯ ಎಲ್ಲಾರೂ ಸ್ವಲ್ಪ ತಡೀರ್ದಾ
ಅಡೀಗೀಗಿ ಕಟ್ಟಿಗೆ ಬೇಕಯಾಕ
ಈಗ ಐತಿ ಹೊಸಾ ಒಲಿ ಉರ್ಬಾ ಅಂತ
ಕಟ್ಟಿಗೆ ಬ್ಯಾಡಅಂತ
ಅದ್ರಾಗ ಹೊಗಿ ಗಿಗಿ ಬರವಲ್ಲಂತ

ಮತ್ತ ಅಡಗೀನೂ ಲಗೂವಂತ sss
ಅರೆ ಗೀಯ ಗೀಯ ಗಾಗೀಯ ಗೀಯ ||

ಊರ್ಜಾ ಒಲಿ ಬಂದಾತು
ಕಟ್ಟಿಗೀನೂ ಬೇಡವಾತು
ಅಡಿಗೀ ಲಗೂನು ಆತು
ಮತ್ತ ಚಲೋ ಅಡಿಗಿಯಾತು
ಅರೆರೆ ಹೋಗಿನೂ ಬರವಲ್ತು sss
ಅರೆರೆ ಗೀಯ ಗೀಯ ಗಾಗೀಯ ಗೀಯ ||

ಪ್ರಸ್ತುವಿದೆ ಡಿ.ಟಿ. ಊರ್ಜಾ, ಹೊಗೆ ರಹಿತ ಒಲೆ. ಇದು ಪೆಲಟ್ ಇಂಧನವನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ಡಿ.ಟಿ ಊರ್ಜಾ ನಿಮ್ಮ ಅಡಿಗೆಯ ಎಲ್ಲಾ ಸಮಸ್ಯೆಗಳನ್ನು ನಿವಾರಿಸುತ್ತದೆ. ಹೆಚ್ಚಿನ ವಿಚಾರಕ್ಕೆ ನಿಮ್ಮ ಗ್ರಾಮಪಂಚಾಯತಿಯನ್ನು ಸಂಪರ್ಕಿಸಿರಿ.

Raining and monsoon approached
Raining and wood became wet
It is difficult to use chimney
||Geeya Geeya Gaagiya geeya ||
Oh! All of you just wait
Why should need wood for kitchen
Now there is new chimney called Oorja
In that there is no smoke
And kitchen is also quick
||Oh! Geeya Geeya Gaagiya geeya ||
Oorja chimney has come
No need of wood
Kitchen became quick
And good kitchen

Oh, there is no smoke at all.

||Oh! Geeya Geeya Gaagiya geeya||

Presented D.T. Oorja non-Smokey chimney. It uses pellet fuel. D.T. Oorja, it solves all your kitchen problems. For further details contact your local government.

FOLK KNOWLEDGE AND STAR HOTELS :

Star hotels are known for luxury and comfort. There are many facilities available apart from regular services. Visitors of foreign countries and VIPs do prefer to stay at star hotels.

Now a days star hotels are not remain only places for comfort staying. They have started to provide services as per requirements of customers. Usually regular visitors to such star hotels prefer a particular room, suit, food, health club, swimming pool, outing, boating, massage etc. That is why whenever they visit such places avail the facilities as per their taste.

Officers, executives and top business men do like to lose their stress and mental pressure. There are spa hotels, wild resorts, green house resorts; Arogyadhamas etc. Which meant for many facilities. Such hotels and resorts situated in Karnataka are rendering valuable services using our folklore knowledge.

Few hotels and resorts are situated at the seashore and bank of rivers are famous for their traditional touch. Few are under Dept. of Tourism and other are under private ownership. Now almost all star hotels and resorts are trying to inculcate traditional style in order to attract customers.

Each and every star hotel and resort is famous for its rooms, suits, environment, natural setup, traditional touch, traditional infrastructure, traditional food, traditional medicine, traditional massage, traditional

hospitality, traditional dress and costumes which represent folklore of Karnataka.

Few hotels have prepared huts, traditional small rooms; where there is no electricity and AC. Such independent huts are open to nature and beds are comfort. Again furniture, vessels and food items are traditional. Staying in this room gives peace of mind and total relax to body. Care should have taken for safety measures. Jungle resorts and sea shore hotels have been caring their customers but not disturbing them. Customers are enjoying our tradition. All traditional knowledge is using here as much as possible.

Traditional foods like ragi rotti, Karavali Meenu, tambuli, zunaka, akki-rotti, jolada rotti, ragi ganji, tilisaru, mallige anna, nati koli, menasina saru, gojju, bhartha, majjige saru, ellina holige, shenga holige, karidavalakki, besan undi, chakkuli, gharige, mosaragayi, dantina playa, kattinasaru, jeerige anna, mosaranna, kalasanna, sanna shyavigi, gasagase payasa, chuda, karida karchikaayi, kuchlagadabu, happala, sandige, uppinkaayi, midigaayi, nelli huli, sasive saru, moolangi gojju, pachadi, kairotti, hooranada hoolige, chitranna, sajje rotti, hindi, shenga chatni, agasi hindi, ellina hindi, kosambari etc are tasted by the customers apart from non-vegetable and other food items.

They also use oil lamp called lantern, horasu (traditional sofa), mud pots, vessels made up of mud and wood are attractive and both nature friendly and guest friendly. Traditional knowledge has used in several ways in hotels.

Few hotels and resorts are famous for foods, hospitality and health care. Generally there will be health club, many modern and traditional equipments to care their customers.

Massage is one of the popular services of hotels and resorts. Traditional massage using traditional oil like seasenum, coconut, olive,

mustard, and castor is useful and helpful to body. Aromatic oil and mixture of herbs are also beneficial to human body. Rejuvenation and relaxed body can be seen and felt after one or two sittings of such traditional massages.

Experts are serving better one who know postures, form and type of body movements of fingers, hands, and fist which are important while massaging. The person has to feel comfort and relaxed during and after massage. Skilled and experienced massager can attract many other customers to the hotel or resorts where they serve. Both male and female experts are doing massages and satisfying customers according to nature of their body. There are various types of massages. Facial, head, palm, feet, back, and full body massages. There are different skills and techniques to do such massages. Massages is also a kind of treatment for headache, eye burning, back ache, joint pain, neck pain, orthodoxy, skin problems etc. It is also called as desi or traditional treatment.

Further various herbs and extracts from herbs are made to chew and drink the customer one who is suffering from one or many problems. There are one hour, one day, one week and month long treatments for many problem and disease.

Other than this they also treat many other sexual disorders and problems. That too in a traditional way. Folklore of Karnataka known for its traditional knowledge it is a small bit of it.

Star hotels are also arranging traditional dance programmes and conducting tours and trips in association with dept. of tourism through which customers are witnessing rich folk tradition of Karnataka by watching and understanding folk rituals, folk fairs, and festivals, folk medicines, folk media. Traditional knowledge of Karnataka like songs, riddle, ornate, theatre etc., are communicating the customers and passing messages of our folklore and heritage.

The very entrances of star hotels or resorts give indications of traditional knowledge used in the premises. Nests of birds, wheels of bullock cart, oil lamp, folk art, painting, dress and costumes of workers and total environment of the premises reflect that traditional knowledge used everywhere in the area.

FOLKLORE AND FASHION :

Folklore is not fashion. Modern world make folklore as fashion. Ethnic and traditional things became fashion like aspects to people of modern world. Now a days they really fed up with highly sophisticated and materialistic life, machineries all sorts of comfort etc. They are really bending towards rural side and traditional things. They feel fresh and get satisfaction whenever such people are using traditional things viz. dress, costumes, food, art and crafts etc.

Age old things becoming fashion today. It is a satisfactory development that at least in the name of fashion, traditional things are reintroducing to modern world. Traditional dress, costume, ornaments, foods, art and craft are occupying their place among modern people. Modern society started to love and enjoy with traditional things.

Let us have a glance over a few aspects. Men have started to use Khadi and handloom cloth which gives comfort and beneficial to health. Khadi industry is becoming strong today.

Several officials and few banks have made Khadi as a compulsory dress once in a week. Karnataka Vikas Grameena Bank has been following a policy that, workers of all branches including head office have to wear Khadi on every Thursday. Workers of other banks are trying to wear without any order and they are showing self interest.

Most of the teachers, social workers, members and volunteers of NGOs are using Khadi daily.

Ladies are also preferring Khadi sarees and traditional sarees like Ilkal Saree, Hubballi Saree, Dharwad Cotton Saree and blouse of Guledgudda, Kamatagi, Ramdurga and Kerur.

Now a days Khadi has become fashion. In fashion shows khadi has been using by designers. Khadi is enjoying a world status. Khadi and local arts and crafts have been using by fashion designers. Such designers have been giving a different touch to fashion through which they are trying to catch market by attracting with traditional dress.

Youngsters of this age are trying to cultivate the habit of wearing traditional dress and costumes just for change. Elder members of their families are expressing their happiness after seeing such activities of their children who are trying to follow our folk tradition in the name of fashion.

Khadi shirt, jubba, Saree, Payzama, Coat, Blazer, have become popular among students community. Few ladies are wearing traditional ornaments like Bugudi, bendole, muttinasaara, kasina sara etc, along with traditional Ilkal saree and Guledgudda Khana (blouse).

Further students are celebrating and making merry during fairs and festivals. They are also conducting one day picnic and celebrating traditional day, saree day, dhoti day, colour day etc., where they are all enjoying our folklore and traditional dress.

Karnataka has a rich knowledge of folklore. Rich in traditions of arts, crafts, and culture. It will definitely be a major earner of foreign exchange for our country. Government has given many facilities and subsidies to improve and popularize khadi and home industries in state. When we use such products, then only they can survive. Otherwise they may wash out in front of modern and highly sophisticated culture.

No doubt, foreigners are recognizing our culture art and crafts. We have to hasten the process of development and give a chance to the

village folks to interact with the outside world. It will boost employment opportunities in rural areas and the products of rural artesian will find a ready market. They can also popularize our art and crafts in other countries. They call them fashion.

Tourists of outside world are really fond of Mehendi (henna). Whenever they pay visit to India especially to Karnataka avail services of our rural folk artists who apply henna (mehandi) and especially tattoo. Tattoo is famous in Karnataka. Foreigners are coming to Hampi, Bangaluru and Mysore to avail such services. They enjoy a lot by applying tattoos on different parts of their bodies.

Fashion may be fickle, but its rise in India has been nothing short of cutting edge.

“The desi fashion industry is estimated to grow to Rs.100 crore by 2010 (According to FDCI-KPMG study in 2003). A lot of the credit for the country’s counter revolution goes to a 1986 blue print that first envisaged the possibility of what went on to become the National Institute of fashion Technology (NIFT). A Fecund Garment Export Industry was bringing a foreign exchange, but, was sorely lacking in know-how”.⁸

Khadi - Livery of Freedom :

One of the builders of modern India, Pandit Nehru talking about Khadi had said that it was the “Livery of India’s freedom. The Khadi movement not only provided a common cloth to wear to the freedom fighters but during the freedom struggles under Mahatma Gandhi, it was considered an honour and had become a symbol of awakening India. No wonder that the Congress workers were given an alternative either to pay the membership fee in cash or hank of spun yarn.

Mahatma Gandhi had said, ‘Salvation of India lies in cottages’. A few palatial, luxurious buildings, and some giant industrial complex are

not only the India. Thatched huts, earthen pots, handloom, rustic jewellery and other village products as well as village food truly represent India. It is also true that 'majority of our villagers are uneducated but possess traditional skills'.

Dr. C.T. Kurien rightly says, it must be recorded that when our statesmen, economists and planners had all recognised the need to produce goods for mass consumption to eradicate mass poverty in our land. Gandhi's was the lone voice that insisted the mass poverty can be removed only if goods for mass consumption are produced by the masses themselves. The Khadi and village Industries commission (KVIC) was constituted by an act of parliament in 1956. Since then the KVIC is making all endeavours to promote Khadi and village industries in India. The KVIC has introduced the Rural Employment Generation Programme for creation of additional rural employment. It is being implemented through district special employment Programme. Special projects and 125 priority block development programme. To celebrate the 125th birth anniversary of Mahatma Gandhi, the commission has elected 125 blocks in the country out of which 6 are in 'Karnataka. They are Aland, Athani, Yalandur, Holalkere, Kushtagi and Basavakalyan.

During the past four decades, the board according to a report has assisted over 21,500 various registered societies which produce Khadi. The total investment in these units was to the tune of Rs, 103.31 crore providing employment to over, 1,52,000 persons. The State Government in order to increase Khadi production has allowed spinning and weaving incentives under Khadi sector. During 1999- 2000, registered societies in the Khadi sector had employed 28,448 people. It must be added here that Khadi has different varieties like Cotton Khadi, Woolen Khadi, Silk Khadi and Poly vastra. Concessions to entrepreneurs and Khadi and village industries sector Include exemption for payment of sales tax,

income tax, stamp duty and registration tax and exemption of central excise duty in respect of electronic units.

The Board has organised the “KVI Utsav 99” in Bangalore which was a big draw. Those days have gone when Khadi was used by only politicians. In fact, today it is becoming increasingly popular. To introduce Khadi to all the segments of the society, it had organized ‘Khadi Fashion Show’ in the KIV Utsav 99.

To motivate Khadi workers, the Board honours dedicated people in the field. To generate employment in the rural areas, the Board has implemented special project Since 1996, which cover village pottery industry, lime manufacturing industry, cottage match and agarbathi industry, cane and bamboo industry, beekeeping industry, gur and Khandsari industry, Neera and Palmgur Industry, village leather industry, bio-gas industry and rural engineering industry.

The State Government launched a unique programme under the name VISHWA during 1991-92 which is also known as Continuous Rural Productive Employment Programme. Under this programme the Board is providing the necessary training to the artisans and engaging workers in the village industries. It has a well-maintained outlet called Vishwa show room for marketing the products by the artisans in the premises of the Board in Bangalore. As it is difficult to publicize and market the village products, the Board has introduced the “Nisarga” brand which are used by the Khadi and village industries. Two vans ply in Bangalore which make available Khadi and village products to the customers at their doorsteps.

A unique Khadi and village industries centre at Bengeri in Hubli is providing self-employment to hundreds of needy people, in the region. The Centre is managed by the Karnataka Khadi Gramodyog Federation.

It is interesting to note here that the place where the Gandhian activities are going on since 1957 was once a cremation ground.

Popularly known as the “Gramodyog Centre” it has a central store, the regional dye house and the units processing honey, manufacturing and marketing aluminum utensils. Vidyalaya imparts training to the rural youth in carpentry blacksmithy and fibre industries. A “Charakha manufacturing unit supplies “Charakhas all over the country. This Centre also has hand-made match-box, soap and paper making and biogas sections. It also conducts a Textile Chemistry Course in the most innovative ways. Talking about rural people, Gandhiji had said, “I want the dumb millions of our land to be healthy and happy”. All will agree that only Khadi and village industries will make them healthy, happy and self-reliant.

Today this centre is manufacturing Indian National Flag. It is the only authorized centre in Karnataka. The centre communicating to the nation with deeds.

Fashion market is growing along with khadi industry. Wherever we have been observing khadi in the form of fashion there is spreading rays and fragrance of our traditional knowledge. Such power of influential communication is there in our folklore.

REFERENCE :

- ¹ Govind Prasad, Anil Dutt Mishra, 'Globalisation Myth and Reality', (Preface), Concept Publishing Co., New Delhi, 59, 2004, p-V.
- ² Narayan, Shriman., 'Principles of Gandhian Planning', Kitab Mahal, Allahabad, 1960, p.112.
- ³ Theodore Levitt., 'The Globalisation of Market', Harvard Business Review, May-June, 1983, p. 92 &102.
- ⁴ Prof. V. P. Michael., 'Globalization Liberalization and Strategic Management', Himalaya Publisher House, Mumbai-4, 1999, p.4.
- ⁵ Anil Dutt Mishra., 'Globalisation : Concept and Nature', (Article) Concept Publishers Co. New Delhi-59, p. 3-4.
- ⁶ A. A. Shaikh., 'Globalisation : Its Clashes, Contents and Discontents', Concept Publishing Co. New Delhi-59, 2004, p. 70.
- ⁷ V. P. Michael., 'Globalisation, Libaralisation and Strategic Management', Himalaya Publishing House, Mumbi, 1999, p.3.
- ⁸ India Today, Vol-XXXII, No-52, Dec 25-31, Pub – The India Today Group, K-9, New Delhi, p.226.

CHAPTER - 8

FOLK MEDIA AND DASARA (NADA HABBA)

A GLANCE OVER DASARA :

Celebrated to mark the defeat of Ravana, the King of Lanka by Lord Rama, Dussehra symbolizes the triumph of good over evil. The word Dussehra comes from the word 'Dus' meaning 'ten' and 'Hara' meaning 'annihilated'- perhaps, in reference to the ten heads of the evil Ravana. Although in some cities like Mysore - the capital of the erstwhile kingdom of Mysore and a renowned centre of the arts - the Dussehra celebrations have grown into an internationally renowned pageant, this ten- day festival is celebrated with equal fervour, pomp and gaiety in most parts of Karnataka.

In Mysore, Dussehra commemorates another legend the slaying of the buffalo demon Mahishasura by the goddess Durga. In fact, Mysore probably derives its name from 'Mahishasurana Ooru', meaning the town of Mahishasura.

It is believed that during one of the wars between demons on the one hand and gods on the other, the demon Mahishasura overpowered the gods. On seeing this, goddess Durga is said to have incarnated herself as the fierce Chamundeshwari and killed Mahishasura atop Chamundi Hill near Mysore.

Ever since then, the Mysore royal family has worshipped Chamundeshwari as the palace deity; and the 10 day-long Dassara festivities in Mysore bring back the regal splendor and grandeur of a bygone era. For nine full days, the tranquil city comes alive with music concerts, dance programmes, sports competitions and other cultural events.

On the tenth day, called Vijayadashami (or the day of victory), the celebrations culminate in the grand Dassara procession. The procession

begins at the cynosure of festivities, the illuminated Mysore Palace. This parade includes brightly attired soldiers in traditional uniforms, the cavalry, caparisoned elephants and dancers on floats accompanied by evocative Indian melodies.

The Palace Guard and Mysore Lancers march past as graceful folk-dancers twirl and swirl between the floats. A specially chosen elephant adorned with golden anklets, bell and chains carries the city's patron goddess, Chamundeshwari in a majestic 'howdah'. The extravagant celebration comes to an end with a torchlight parade as fireworks light up the night sky.

In Coorg, the Ramlila - an enactment of the life of Lord Rama, is held during the nine days preceding Dussehra. On the tenth day, larger than life effigies of Ravana, his son, Meghnath and brother, Kumbhakarna are set alight at sunset accompanied with the bursting of crackers. The highlight of the Dussehra festivities in Madikeri, Coorg is a colourful procession of beautifully lit temple cars vying for the coveted prize of best-decorated car.

Origin of Dasara :

Navrathri or Dasara is a national festival consecrated to the worship of all- pervading energy or Sakti of the universe. It symbolises the triumph of good over evil. About the ritual of this puja, the Markandeya Purana says, "It is the inscrutable power of Mahamaya which knits human souls together by bond of love and brings about attachment between each other. She is the creative energy of universe. She is the cause of its preservation and destruction. Go, worship and propitiate her." In Bengal the mother is revered as Kali while in Mysore she is known as Chamundi, which is one of her many titles, as the tutelary goddess of Mysore royal dynasty. Dasara is being observed in Karnataka from the days of Purana and nowhere else this ancient ritual system is being retained with as little modifications consonance with the changed

complexion of the country, or the festival being observed so elaborately as in Mysore. It is not a mere Hindu festival or religious ceremony. It is a cultural holiday in which every citizen is interested and participates with joy.

Although it is difficult to trace the various vicissitudes of the form and observance of the festival that have passed since the days of our Puranas, one could find a remarkable similarity in its observance during the days of great Vijayanagar Kingdom in 15th century and in Mysore City. Going through the picturesque details given by Italian and Portuguese travelers who visited the magnificent Hindu Kingdom of Vijayanagar, one would find in the observance of Mysore a replica of the festivities observed during the days of Vijayanagar rulers.

World Famous Dasara Durbar :

It is worth recalling now what the much-travelled Portuguese traveller, Domingo Paes, who visited Hampi, the capital of Vijayanagar (about 1520) had to say about the vision of the people while observing the dasara festivities. The Chronicle gives us the grand panoramic description of Navarathri, the spectacle of the grand durbar held by the king in the palace, the wrestling matches, dancing of women, torch light displays in the evening, mock battles on horse backs, throwing of rockets of different sorts, of five young maids of the palace elegantly dressed, with gold vessels containing little lamps in them, and elephants trained to make obeisance to them all adding gaiety to the occasion. 'The King leaves his palace riding on the horse back, clothed in the many rich white clothes with two umbrellas of state, all gilded and covered with crimson velvet, and with jewels and adornments which they keep for purpose of wearing at such times; he whoever wears such jewels can understand the sort of things so great a lord would wear. "Then to see the grandeur of the nobles and men of rank, I cannot possibly describe it all, nor I should be believed if I tried to do so; then to see the horses and the armour that they

wear you would see them so covered with metal plates that I have no words to express what I saw, and some hid from me the sight of others, and to try and tell of all I saw is hopeless, for I went along with my head so often turned from one side to other that I was almost falling backwards off my horse with my senses lost. The cost of it is not all so much to be wondered at, as there is so much of money in the land and the chiefs are so wealthy”¹

There went in front of the King many elephants with their coverings and ornaments, the king had before him some twenty horses fully caparisoned and saddled, with embroideries of gold and precious stones, that showed off well the grandeur and state of their Lord. Close to the King went a cage such as is seen at Lisbon on the day of Corpode Dias festival, and it was gilded and very large; it seemed to be made of copper or silver, it was canted by sixteen men, eight on each side, besides others who took their turn, and in it is carried the idol. Thus accompanied, the King passed along gazing at his soldiers, who gave great shouts and cries and struck their shields; the horses neighed, the elephants screamed, so that it seemed as if the city would be overturned, the hills and valleys and the all ground trembled with the discharges of arms and muskets, and to see bombs and fire missiles over the plains, this was indeed wonderful. Truly, it seemed as if the whole world were collected there.”

Describing the return journey of the King reviewing the troops he says, “Then to see those who were on the hills and slopes and the descent of them with their shouts and beating of shields and shaking of arrows and bows that were without count. Truly, I was in a dream.”²

Although, more than 400 years have rolled by since the destruction was wrought on this magnificent kingdom of Hampi, one could still see the great ruined square platform, the striking object of wonder and admiration popularly known as the Dasara dibba or Mahanavami dibba where the nine-day festivities used to be conducted.

This traditions passed on from Vijayangar to Srirangapatna and there to the Wodeyar family of Mysore. Such is the unique association of these festivities in Mysore with those in the days of rulers of Vijayanagar.

With the changed political and administrative complexion of the country, the princely order having been replaced with popular Government, the festivities are being happily continued, of course with minor modifications.

If Shri Krishnadeva Raya, the illustrious Vijayanagar King (1509-30) were to come and view the festivities in Mysore city now, he will feel elated to see the links with the past in the observance of the festivities are not sapped and they are observed elaborately, with the participation of the general public and the State conducting the festivities.

Chamundi – Goddess of Folklore:

Goddess Chamundeshwari is considered as the presiding deity of Mysore and its Royal family. According to one tradition, the city derived its name from Mahisha mandala, the city of the buffalo demon Mahishasura, who was vanquished by Goddess Durga and established herself on the Hill in the form of Chamundi. The Chamundi Hill at Mysore is 3,489 ft. above sea level and, provides a picturesque backdrop to the city. Formerly the Hill was called Mahabala or Marbala Thirtha, and the most ancient temple in the city is the temple of Mahabaleshwara on the Hill. The Mahabala temple built during the Ganga times was expanded later by the Hoysala kings. An inscription dated 1128 A.D. records donations by the Hoysala king Vishnuvardhana to Mahabala Thirtha.

There are beautiful images of Saptamatrikas, Nataraja, Parvathi, Bhairava and Mahishamardini - all of Hoysala workmanship and images of Vishnu and Brahma of the Ganga times. The frontal mantapa of the temple was built during the 17th century. The Chamundeshwari temple

on the Hill gained importance when the goddess became the family deity of the Wodeyar dynasty. A story has it that Bola Chamaraja (1572-76) who on a visit to this temple was struck by a lightning and though his life was saved, he lost his top hair and became 'bola' or bald. Since then, the royal family took the deity seriously and Chamundi is described as the family deity. Chamundi is called Chamayi in folklore and is described as the consort of Nanjaiah or Nanjundeswara of Nanjangud. The thousand years old Chamundi temple was renovated and expanded by Mysore rulers. Krishnaraja Wodeyar III added the seven storeyed Dravidian stylistic gopuram to it. Also Hyder Ali and Tipu Sultan of Srirangapatna paid respects to this temple. It is believed that Sultan is said to have been donated silver vessels to the temple.

The annual festival of the temple is celebrated soon after Dasara and car festival takes place on Ashvayuja Poornima (full-moon day in October). In the night the Teppotsava is held in the nearby tank called Devi-Kola. Now tourists can reach up the Hill by a road, but formerly one had to climb 1000 steps laid by Dodda Devaraja Wodeyar I (1662- 72). He also created a huge monolithic Nandi image half way to the Hill. The image is 16ft. tall and 25ft in length, beautifully wrought with fine decorative ornaments. Atop the Hill is the Rajendra Vilas Palace from where one can get a beautiful aerial view of Mysore City. The 12 ft tall cement statue of Mahishasura is another attraction of this place. The Chamundi Hill also provides shelter for a variety of flora and fauna.

Dasara: A Glorious Tradition :

Dasara was a state festival during the vijayanagar rule. The Wodeyar rulers of Mysore continued the colourful tradition. Interestingly enough, anything in Mysore is Chamundi oriented. The climax of the Dasara festival is the last day of Vijayadashimi, an auspicious occasion for the Hindus to embark on major ventures. Mysore the fragrant land of Jasmines is known for its exotic sandalwood articles and silk. This city of

palaces and gardens is also known all over the world for its colourful Dasara celebrations. Mysore is appropriately called, the “City of nine nights”. This festival reminds us the triumph of good over evil. During the ten days of this festival, goddess Chamundeshwari is worshipped along with goddess Saraswathi. For ten days, Mysore becomes a fairyland of fireworks, lights, processions richly caparisoned elephants. On the final day an idol of Chamundeshwari is taken in procession seated in a golden howdah on an exquisitely decorated and painted elephant. In the words of R.K. Narayan, well-known novelist who hails from Mysore. “The festive temperament is more marked in Mysore than anywhere else.” The Government of Karnataka revives the festivities year after year bringing back old glory and charm of this royal city. Mysore gets its name from Mahishasura, the demon king of Hindu Mythology who once lived here and was vanquished in battle by goddess Chamundeshwari. When we think of Chamundeshwari, naturally we do think of the Chamundi Hill where the goddess killed the buffalo demon Mahishasura. There is a magnificent temple dedicated to the goddess, and a giant clay model of the demon greet the visitor. R.K. Narayan narrating his experience says, ‘Chamundi Hill offered not only a temple to visit but also uncharted slopes, boulders, creeks and unsuspected retreats’. Locating a cave temple with pillared platforms, secret chambers, and underground cellars, the entire structure roofed over by a huge rock, at the southern base of Chamundi hill. It took to visiting this cave regularly not caring for the rumour that the place might be harbouring reptiles and cheetahs in its cellars”.

The Chamundi hills, 1095mtrs high, overlooks Mysore city. A fine road (13kms) leads to the top of the hill but those young at heart can make use of the 1000 steps built by Dodda Devaraja in the seventeenth century. Half-way up is a large five meter Nandi, the holy bull on which Shiva rides - carved out of single piece of rock, looking out over the plains.

Goddess Chamundeshwari has several names like Shakti, Kali, Durga and Mahishamardini (destroyer of a buffalo demon). According to W.J. Wilkins, she is depicted in pictures and images, 'as a golden coloured woman with a gentle and beautiful countenance. She has ten arms, in one hand she holds a spear, with which she is piercing the giant Mahisha, with one of her left hands she holds the tail of a serpent, with another the hair of the giant whose breast the snake is biting other hands are filled with various weapons. Her lion leans against her right leg and the giant against the left. Dasara was a state festival during the Vijayanagara rule. The Wodeyer rulers of Mysore continued the colourful tradition. The climax of the Dasara festival is the last day of Vijayadashimi, an auspicious occasion for the Hindus to embark on major ventures. On Ayudha Pooja day every weapon or manifestation of power is worshipped. Shining automobiles bedecked with banana shoots and garlands of flowers hang along the gaily decorated elephants. There is colourful cavalry, smartly turned out soldiers in ceremonial uniforms, blaring bands and floats depicting the history and culture of the State, move in procession - the variegated Karnataka arts and history bringing alive. At night the city is ablaze with lights, glitters as if millions of stars had come to earth to watch the celebrations and lakhs of people join in the illuminations and festivities turn, Mysore into Carnival city. Till 1970, the Maharaja sitting on the golden howdah weighing 80 kg. led the procession. Now his place has been taken over by an idol of goddess Chamundeshwari. But the originating point continues to be the palace itself.

FOLK ARTS OF KARNATAKA :

Karnataka, the land of sandalwood has various folk art forms in it viz. SriKrishna Parijata, Sannata, Dodddata, Radhantha, Sangya-Balya, Yakshagana, prasanga, Badagapaya, Tenkapaya, Badagatittu, tenkatittu, Sutrada Gombeyata, Togalu Gombeyata, Gee Gee Pada, folk songs,

Lavani, riddles, ornates, sobane pada, Sampradayada pada, Myths, legends etc.

Further folk arts involved with the livelihood. Basketry, puppetry, chandike gondaliga, durga-murgi, havadiga, koravanji, kammara, kumbara, veshgararu, chammara, holeru etc have been performing art forms and at the same time earning money or food for livelihood.

Folk arts forms of Karnataka have a rich tradition and there is dignity of labour. But, today, due to modernization these people have been shifting their occupation and migrating towards urban sectors. They are also aware of education and various programmes implemented by the government. They are getting almost all sorts of facilities given by government and occupying top positions and serving in government sector. They have been gradually leaving their traditional and family occupation from which we can see the present status of our folk arts. The condition is becoming worst due to modern mass media. Traditional folk art forms are losing their age old grandeur and glory. Still there are folk arts in our state and performing well in the name of tradition and rituals. During fairs, festivals and any other rituals such art forms are performing according to the occasion. Today these artists are rendering a need based services only.

India is a store house of folk arts. Karnataka also has many folk art forms in it. These folk arts were the major medium of entertainment before entrance of mass media. During fairs and festivals, ritualistic functions there were few arts performing and still today they have their own importance.

Gee Gee, Lavani, Kolata, Suggiya Kunita, Mariya Kunita, Panju Kunita, Pata Kunita, Hejjeya Mela, Halakki Goudara Kunita, Alayi Kunita, Tamete Kunita, Kurubara Kunita, Hejje Kunita, Mundalara Kunita, Koravara Kunita, Bolakata, Umattat, Balopatu, Kudiya Kunita, Dollu Kunita, Yakshagana, Bayalata, Dombidasara Kunita, Sutrada

Gombeyata, Togalu Gombeyata, (Kille Kyatarata), Krishna Parijata, Sannata-Doddata etc.

Bhootana Seve, Karapala Mela, Chandike Mela, Bhagavantike Mela, Pandari Bhajane, Karagada Kunita, Goravara Kunita, Antike Pantike, Veeragase Kunita, Halage devaru, nandi hadde Kunita, Khadgada Kunita, Beerana Kunita etc have folk arts which have religious background.

Few more folk arts have materialistic background viz, Kole Basava, Kinnari Jogi, tamboori, karade chammala, chittimela, karadi majalu, gane ooduvadu, dikambari vesha, helavara hadu, dombi dasara hadu, halage jumb, keelu kudure, maragalu kunita, budabudake, garudi kunita, ummattat, bolakat, balopat, huttari kolata, gee gee mela, lavani, tamate kunita, simha preta nritya, huli vesha, kambala, koli amka, paddana, korgara kunita, dombara ata, poti vesha, paleyagarana kunita, veeramakkala kunita, garudi gombe etc.

Folk dances do not complete without songs and instruments. Kombu, kahale, nagari, tamate, hare, donu, halage, kolu, kolalu, jagate, shankha, dhumaki, sanadi, shruti, olaga, damala, mukhavenu, gijje, pare, dudi, damaruga, gane, chandike, tala, maddale, chandi, dimmi, gummate, kunimini, gaggari, kamsale, kunjara, tabala, dollu etc.³

Folk and Folklore :

Folk arts convey us the messages of our age old tradition and heritage. Folk arts are the life lines of our society. Without folk arts it is difficult to lead life in modern era.

We have been following many rituals and culture even in the scientific days.

☞ We believe Sun, Moon and Land as Gods.

☞ Following time i.e. Rahukala, Gulikala, Yamagandakala.

- ☞ Offering Pooja at our homes and temples. Further believing on supreme power.
- ☞ Sri Krishna Parijata tells us the story of Sri Krishna-Rukmini-Satyabhanma which is guiding our society in various ways.
- ☞ We know the power of Yakshagana and potentially of communication.
- ☞ Folk songs, riddles, ornates and theatre are the part and partial of our life.
- ☞ We are following age old methods, rituals and tradition during auspicious celebrations viz. fairs, festivals, birth, marriage and death. During the celebrations folk arts are using and they are playing their roles as agents of communication.
- ☞ Mangalaruti, Kasuti, Bidirina Butti, Onake, Beesuva Kallu, Kambali, Shobana etc, have their own arts and power of communications.
- ☞ Folk costumes, dress materials, food, medicine etc are also playing significant role in our life.

Folk arts are communicating to us on socio-cultural, economic, political condition of the tribe, region, caste, community, and whole society. These are also representing the folklore history of Karnataka in national and international level. Universities including departments of government and researchers in folklore studies are studying various folk arts and creating further awareness among people. They also identified some folk art forms which are struggling for their existence. Among these few are considered as endangered folk arts of Karnataka. A systematic study of folklore started in Karnataka few decades back and also conducting programmes, seminars regularly.

Karnataka Janapada and Yakshagana Academy is working enthusiastically and trying a lot to popularize folk arts in and outside of

Karnataka. This art already crossed sea and performed on many foreign lands like U.S.A., U.K.

SIGNIFICANCE OF FOLK ARTS:

The Karnataka government every year revives the spirit of the traditional Dasara with a 10 day programme when absorbing entertainment, classical music, folk dances and a special concert by the State Police are held either at the palace Durbar Hall or on the grounds adjoining the illuminated Palace. One can share in the colourful Karnataka folklore which becomes living history. The Dasara exhibition in Mysore is more than a century old. The first exhibition was held in 1877. Since then it has changed venue on demand. It is now held on the Doddakere Maidan. The former Maharajas held it to display the States arts and handicrafts. Now-a-days, it is an all-India affair.

Dolls, childhood, myriad colours and finally festivals. When it comes to Dasara, all these terms are strongly interlinked with each other. The celebration, which is synonymous with traditional households in Mysore, is soon losing its glory for various reasons. Easy entertainment largely lacking in value and depth has successfully wiped out most traditions. And, 'Bombe Habba' is no exception. But, with the artists trying hard to get contemporary looks to suit today's generation with dolls made from soft wood, paper, clay, lime and plaster of Paris, the festival of dolls is all set to make a comeback. The artisans indeed have a tough task, considering the generation that doles out a couple of thousands to procure the series of ever smiling Barbies and gun-toting for their children, demands the same kind of 'finish' for traditional dolls.

“Even today Bombe Habba is celebrated with all its splendor in about 300 - 400 families with traditional Mysore an roots. The young taking to it so as to return to their roots. Their buying capacity has increased and they can afford to be generous with spending on finer

things,” says Raghu, curator of the Mysore-based Ramsons Kala Pratishthana.

Though the festivities of Dasara have a long history of legends and traditions associated with them, the role of Bombe Habba in adding to the festive flavour of the season cannot be discounted. Preethi Nagaraj re-discovers the ritual of displaying dolls that has staged a grand comeback.

Ramsons has organised ‘Bombe Mane’ an exhibition-cum-sale of more than 2,000 dolls sourced from various parts of the country. “We have got a terrific response. The very fabric of ‘Bombe Habba’ may have undergone change, losing most of its traditional flavour. That does not mean people have lost it completely. Our doll exhibition in the last three years has been a stupendous success. People buy dolls and arrange them at their homes,” says R. G. Singh, one of the partners of Ramsons Art Gallery in Mysore.

The last five to seven years have seen the revival of the doll festival. Artists like Murugesh, who have been working on dolls for the last two decades, have seen the demands of customers change every year. “Today’s dolls are much better made than the ones that were made many decades ago. Modern technology has also helped us a great deal in making dolls to suit the taste of new customers,” he quips.

Kinhala dolls are in great demand both in India and abroad.

Mysore, being the seat of royalty in the past, is intervoven into the tradition of celebrating most festivals. This is the case with even Hinamatsuri, a Japanese doll festival celebrated by the parents of little girls. In both places, dolls are arranged in five levels with the King and Queen seated at the topmost level. Dolls, perhaps signifying the other aspects of the agrarian society or community living like potters, blacksmiths and soldiers are seated in the descending levels.

It is indeed interesting to learn that the generation that longs for foreign entertainment and toys for their children, still looks forward to Dasara Ambari. Traditional dolls or rather traditional-looking dolls with golden hues, loud colours and traditional imageries are in major demand. “We have a miniature structure of the Mysore Amba Vilas Palace made from different kinds of wood like teak, particle board and another form of soft wood. This is in great demand. Wooden Mahishasura has also been a hit. Buyers usually want Krishna, Rama, characters from Ramayana, Bhagavata, Dashavatara, ambari and the police band set in the same order,” Singh explains.

The Bombe Habba has made way for new jobs as well. The ‘dying art’ as it was considered, is now back into the drawing rooms of the rich and the elite, and small showcases of the massive middle class. A sharp increase in the number of seasonal consumer exhibitions round the year, even in small cities, has provided good opportunities for artisans and buyers.

To boost the saleable’ factor of dolls, they were made to resemble actress Vyjayanthi Mala in the 1970s when she was at her peak. Later came Mumtaz, followed by Rekha, Sridevi and Madhuri. Today’s dolls resemble the stunning Aishwarya Rai. It is one of the marketing techniques.

Doll Makers :

In Sirsi, Yellapura, Hubli and Kinhala in the State, parts of Tamil Nadu and Andhra Pradesh, the whole family engages in doll-making during specific seasons. These are mostly joint families with the total number of members crossing 15. Women and men have equal jobs to share. But, in Varanasi and other parts of North India, men do the major part of work while women mostly do the decoration bit.

Not only this, some of the rich and famous even hire fine arts students to make doll arrangements. Though it is dependent on the

number of dolls and their characteristics, the arrangement which includes preparing soil bed, clay forms, fountains and miniature lakes may well require four to five days for completion. While the student gets to exercise his creative skills, the rich are particularly generous with the payment - which is anywhere between Rs. 1,000 and 2,500.

Curators are of the opinion that the art form can easily ride on the wave of consumerism and grow multi fold, even beyond the shores of our country. But, the artists are seldom flexible.

“Karnataka-based artists completely dismiss our suggestions. They are not willing to accommodate any changes in their work. But, artists from other states seek suggestions from us and implement them in a jiffy,” says Raghu.

The question that remains to be answered is whether Bombe Habba that was celebrated only by the rich and the upper crust of society has resurrected itself to be all inclusive or has been further categorized to remain in the hands of privileged few.

Doll's House :

Bombe Habba involves the arrangement of dolls, mostly made from clay and wood. It predominantly includes children, who go from one house to another asking “Gombe Koorsideeraa?”(have you arranged dolls?). If the answer is in positive, they storm in. They get to look at the dolls and leave the place after receiving ‘Gombe Bagina’, which consists of crunchy snacks and sweets.

‘Gombe Aarati’ is performed the day before the last day of the habba, when neighbors and relatives are invited. Historians believe that dolls were made even in pre historic times. However, as they were made from wood, cloth or fur, they have disintegrated and no signs of them are being found.

Each region is known for its typical doll. Dolls form an important part of culture in Assam, West Bengal, Andhra Pradesh, Varanasi, Lucknow, Mathura, Vrindavan, Rajasthan and Orissa, Japan and South Africa too have strong traditions of gifting dolls to young girls.

Ramsons Kala Pratishthana (RKP) started in 1995, during the silver jubilee celebration of Ramsons Handicrafts Emporium. RKP is a charitable trust that works towards research, training, development and conservation of art and craft forms that are slowly disintegrating. The Bombe Mane' exhibition and sale of dolls, which is into its third year, is an attempt to rekindle the passion for dolls and the traditional way of celebrating the festival. The exhibition has taken over eight months for the organisers to arrive at its final form, including numerous meetings and demonstrations with artists from across the country. The recreation of 84 ghats across Ganga, Krishna, Raas Leela on Yamuna Ghat and Mysore Palace have been an instant hit with people.

FOLK ARTS AND OUR CULTURE :

A man's culture and tradition reveals in folklore. Through various folk arts we are trying to depict our culture and tradition in Karnataka. In our state, we have many rituals, habits and traditions. These are coming to light through folk arts.

Mysore Dasara is not only an important and auspicious event in Karnataka, which is called a Nadahabba, but, also has an international status. Most of the travelers are visiting Karnataka to witness Mysore Dasara to get entertainment, to study our culture, for research activities etc. during Dasara where our culture almost reflects at one place.

The various folk teams of Karnataka are showing their skill, talent and significance of their folk art forms during Dasara i.e. Jamboo Savari.

Government of Karnataka is arranging a procession and include almost all folk arts in it. One can witness folk arts of Karnataka at the moments.

Folk artists are eagerly waiting to participate in Dasara procession at Mysore to show their art forms. Department of Kannada and Culture and District Administration and other departments co-operate each other while selecting teams of folk arts and guiding them to represent in a better way.

Government of Karnataka mainly focusing on the developmental activities history, culture, tradition, rituals etc. of the state. Through modern mass media like T.V. and cinema we are in a position to watch and understand the art forms of state at our place. It is highly impossible for all the people of state to participate in Mysore Dasara. But, Government is arranging to know and witness the event sitting at their places only. Chandana Kannada Regional channel and All Indian Radio Bangaluru are arranging live telecasting and broadcasting respectively. Announcers are providing a lot of information in this regard participating in Dasara Procession (Meravanige). The live commentary itself catches our mind to watch TV and listen to the Radio. In addition press is giving a wide coverage on it so that readers can get a clear picture of traditional Dasara Procession.

Our culture does not change at once. There may be adverse effects, influences of west, still our culture does not change or die. But, one can not deny that some sort of impact may occur on it. And our folk arts also do not disappear or change at once due to influence of western culture. They may modify their style, costume and mode of communication but remain in our society and represent our own culture without fail.

Dasara called as Nadahabba in Karnataka has a unique tradition. During this period folklore of Karnataka spreads its fragrance. Visitors

from distant land are enjoying a lot by watching Dasara at Mysore and other places in Karnataka. Basically it is worship of Goddess Shakthi and a Symbol of victory. It is also called as Vijayadashami. Foreign visitors are collecting information and following the significance, technique, skill of the folk arts merely by observing them and listening to the folk music. Folk song, dance, music, costume, facial expression, step, body language, melody, pitch variation and context of situation of folk arts are communicating to the people those who don't know our language at all.

REFERENCE :

- ¹ Krishna Vattam., 'Origin of Dasara', March of Karnataka, Published by Vartha Ilakhe, Govt. of Karnataka, October-2005, p.15.
- ² Ibid, p. 16.
- ³ H.L.Nagegouda., 'Karnataka Prachina Janapada Kalegalu', 'Kausthubha' Souvenir, Ed- M.V. Seetaramaiah, Ka.Sa.Pa. Bangalore-18, 1977, p.123, 124, 126, 127, 128.

CHAPTER-9

FOLK MEDIA AND GOVERNMENT

ACTIVITIES, DEPARTMENTS AND ACADEMIES :

Karnataka the land of Kannadigas is also called as ‘shreegandada naadu’ (the land of sandalwood). The princely state of Mysore was among the earliest of the native states to introduce representative institutions. As far back as in 1881, it had its first representative assembly. Later in 1939, the system was restructured to consist of two bodies – the old Representative Assembly and a second body called legislative council. With the coming of Indian Independence and the integration of the native status, a struggle for responsible government was waged in old Mysore. After 1952 the present system as stipulated in the Indian Constitution was installed.

Kannada speaking areas were regrouped in 1956 along with the princely state of Mysore which was a unilingual Kannada speaking and by far the largest unit. The group was named Mysore as though it was an enlargement of one unit rather than an amalgamation. This was obviously a ploy to win over the die-hard “Mysorians” who might have been jealous about their own distinction which would have been lost if the new grouping was called Karnataka. Political unity among the Kannada speaking population was thus achieved on 1st November 1956, but other diversities among them remained.

Karnataka has the ninth largest population in India with 52,733, 958 (2001) accounting 5.13 percent of India’s total. Karnataka is also a melting pot of various religions. The Vedic religion, Buddhism, Jainism, Islam, Christianity and the Lingayat cult and philosophies of Dvaita, Advaita and Vishistadvaita have existed harmoniously. It has a rich cultural heritage having given birth to many thinkers, writers, poets,

exponents of music including a rich folklore. Karnataka has also had its noteworthy contribution in the nationalist movement.

India is facing numerous problems like separatism, communalism, casteism, debt burden, corruption, pollution etc, so the government has to mobilize opinion in support to the national integration and prosperity.

Government of Karnataka has been trying to eradicate social evils and provide better opportunities and facilities to the citizens. Policies and programmes like child immunization, family planning, national savings, protection of environment, drug abuse, literacy, awareness of HIV/AIDS etc, are to be highlighted. In achieving this goal, the government has to communicate to the people. The media, that too traditional (folk) media, in this context, can play a vital role in generating a positive and conducive environment in our society.

Government of Karnataka has been announcing many programmes and implementing other programmes launched by the Central Government in order to raise economic productivity and having standards of the people by providing proper educational, health, socio-cultural and economic facilities. Still there is nearly 35% of people in Karnataka do not know to read and write but they can understand if we communicate in their dialect.

Such people are not aware of various programmes and projects which are meant for them due to ignorance and illiteracy. But, we can communicate to the people by using folk media which is their life and blood, from which they can be able to understand the messages.

Government of Karnataka has Department of Information (Vaartha Ilakhe) which is also serving to the folk to feed information and messages of other programmes etc. Apart from this there are Janapada mattu Yakshagana Academi, Sangeeta Mattu Nataka Academic etc. The Directorate of field publicity and the song and Drama Division of Central

Government and the Department of Information are reaching the mass with the help of folk media without which it is very difficult to communicate to the rural folk in our state.

Folk media has been using by Government to advertise and create awareness among the folk about various programmes and projects which are helpful to the public to lead their life better.

‘The importance of folk media and its potentialities prompts one to examine the role of government departments engaged in the use of folk media in support of development activities in the predominately rural sectors of the country’.¹

The directorate of field Publicity established in 1953, comes under direct control of the ministry of information and broadcasting (Prasar Bharati). It seeks to gather people’s reactions to various programmes and policies of the government and their implementation down to the village level and provide feed back for appropriate action by the government. The Directorate also maintains liaison with the state governments and other agencies engaged in Mass Communication.

Karnataka has eleven field publicity offices located at Bengalooru, Belagavi, Bellary, Bijapur, Chitradurga, Dharwad, Gulbarga, Hassan, Mysore, Mangalore and Shimoga. Feeding information and creating awareness among the folk who are in rural areas is the main objective of the Dept. of Field Publicity. Further it is trying to achieve national development by involving the folk in the programmes.

It is noteworthy that field publicity is one of the largest users of folk media to promote rural development in the country. Nevertheless, it must be conceded that these field units have not been able to ensure highest professional standards in folk media programmes despite decades spent in experimenting with traditional performing arts.²

‘The song and Drama Division is one of the foremost users of traditional media in the country to meet the contemporary needs of society. The Division was established in 1954 as an inbuilt cell of All India Radio to use traditional media to popularize Five Year Plans’.³

“It works in collaboration with its sister organization the Directorate of Field Publicity and with other state units such as Block Development Office, village level workers – ‘Gramasevakas’ and the extension officials in this regard.”⁴

Government is using folk artists to propagate the messages. Folk songs, ballads, Yakshagana, puppetry, Sri Krishna Parijata, Dollu Kunita, Gee Gee Pada, etc are the prefect media of communication.

Rural folk are unable to catch the messages which are published in newspapers, broadcast on Radio and telecast on T.V. in a sophisticated high and literary language. But, the same folk can understand the same message if given through the folk media i.e. folk song, tale theatre, picture, art etc. definitely reach them. Because of the folk media make magic here. The folk do involve in the folk art forms and automatically follow the messages. Therefore Government realized the power and importance of folk media long back.

But there is another challenge to the Government due to a strong competition of modern mass media like Press, Radio, T.V., Internet etc. Although experts have prepared strategies to use the modern mass media including traditional folk media are to communicate to the rural folk. Modern mass media are also aware of the situation. They have to reach every village and every corner of our state also. Anyway most of the viewers are residing in rural areas who do not know how to read and write. Folk media are touching the heart of the people in rural area but not modern pop and rap etc.

Rural folk do love their own culture, tradition, rituals and follow the same. If they turn towards western it is temporary and effect will be

considerably less. When we use folk media the result is 100%. Messages reach the minds in their language, style and mode directly without any hurdle and ambiguity.

Government of Karnataka is using Gee Gee Pada, Yakshagana, Puppetry to advertise and create awareness of HIV/AIDS, cleanliness, conservation of forests, health, family planning, polio enumeration, education etc.

Today people including rural folk are enjoying modern mass media but, they have not rejected their traditional media which are the valuable gifts given by their ancestors. Some sort of affection is there on the folk media. This truth made the government to select folk media to communicate to the mass especially rural folk and educating them regarding various plans, projects and facilities launched for welfare of the people.

‘The state government announced many programmes under rural development scheme to encourage rural youths to take-up self employment and serve community. Banks, both nationalized and rural development are providing financial assistance in order to start and carry on the village industries. Banks also supporting such entrepreneurs are getting additional facilities if they are going to export the products.

Home made products are reaching the mass with Government’s intervention. Government has been providing facilities to the women under many schemes viz. Mahila Sabaleekarana, Stree Shakti etc. Women are involving in self help groups and improving their standard of living. They are leading a contented and happy life. Here interpersonal communication plays a vital role. A person who directly communicates to a group in their regional language which is colloquial so, that to the illiterate women could be easily understood the subject.

A person is training a group of folks on a particular subject to achieve a goal. Training should change the attitude of the folks of a group

strengthen social relationship and standard of living. They should realize there are various employment opportunities in rural area. This will reduce the migration rate of village folks to the urban areas.

Folk media have been able to help and guide the cause of the development of the state for a long time. These media can carry modern messages very effectively by employing folk songs, local idioms and proverbs, through folk dances, folk theatre and ballads, which can be easily understood by the people in their native colloquial language.

Janapada mattu Yakshagana Academi is actively working in Karnataka. Academi is conducting Janapada and Yakshagana melas regularly in Karnataka. It is also identifying the folk artists, folklorists and giving away state-level awards for their distinguished contributions to the field.

By announcing such state level awards, academi is spreading light on the area of contribution. The award winners get further inspiration to do better in the field and serve community in a better way.

The Department of Information is regularly conducting programmes mostly in the villages to show developmental activities of the state government. Before conducting such programmes, Information officer do approach leader of the village and convince him in his language and style. Afterwards the leader communicates to other persons of the village. Here interpersonal communication plays a prominent role. The whole programme runs with the co-operation of villagers. Any task whether it is presentation or a movie show should be in simple and native language of the region, then only that communicates better otherwise it is waste of time and energy. Therefore government authorities plan in a systematic way to achieve the goal i.e. educate and pass on the messages to the rural folk.

The department of Information is one of the major departments of Karnataka government which is considered as one of the active

department, without which news that too government news does not flow and reach the mass. It is using both traditional and modern media in order to reach the people of Karnataka and communicating to them.

In a developing country like India, with large resources and manpower, to get optimum results from development efforts, the skills, attitudes and knowledge of manpower has to be developed and utilised. In the background of limited capital and other resources available for investment in the rural areas, the only potent instrument for ushering in development seems to be Adult Education. No doubt it can also help in removing the inequalities in the social, cultural and economic fields.

Traditional Folk Forms as a Vital Tool of Communication:

India is a deep sea of traditional art forms which is rooted in its culture. Of late, it has been realised by media experts and scholars that the traditional art forms should be used for development communication because they are close to the hearts of the rural people and it is a form acceptable to rural population. There is a growing need for communication support for development in the rural areas to preserve, adopt and utilise traditional media in the spread of literacy.

One of the basic problems before the implementing, agencies concerning literacy is the low motivation of the intended learners because the learners scarcely understand the need for education. Also the communication pattern used by the rural folk is holistic oral model with folk rhetoric which is just the opposite in urban areas where atomistic model with a disjointed rhetoric is used.

The communication matrix employed by the rural folk ranges from face-to-face communication to group communication through established traditional forms of folk songs, drama, puppetry, theater, harikatha, Yakshagana (theatre). These acquire a special status as media of social interaction, information exchange and cohesion. These art forms derive

importance due to the fact that the villagers trust and derive values and directions from the content of the theme. So the technology mission can make best use of traditional art forms in spread of literacy.

The folk composers and singers should be encouraged to compose songs on importance of literacy in their lives. The misconception about education should be removed from the minds of the rural people and make them understand the intricacies involved if they do not educate themselves. It is possible to uncover things in which the importance of the programme might be communciated to the people for whom the technology mission is intended. The oneness of Indian ethos should become a reality depicting social concern or event by identifying the actual problem of that particular village as to why they are not interested in educating themselves.

In literacy scheme, the medium of communication is very important. With the launching of technology mission, communication media has assumed greater significance, relevance and importance. Folklore has always played an important role in education of the rural communities. They constitute the most popular and widespread media of communication.

Folk artistes should be given a chance to express themselves to the rural masses on television and radio because they are the masters who know their people and can be identified as one among them. They need to visit the learning centres to speak to the rural people and make them aware of the importance of literacy. The folk artists must be motivated to work for the technology mission. They should be encouraged to conduct training camps, workshops, seminars because they have always been nearer to the masses.

Integration of Mass Media and Folk Media :

Motivation is a long and continuous process and therefore the task is not an easy one. Motivation comes from clarity of purpose. It is a critical element. Nebulous goals do not motivate people. The youth and student community, social workers and voluntary organisations need to play their role in imparting literacy. The question of motivation cannot be tackled by itself. Concrete steps need to be taken to give respectability and recognition which would improve the lot of rural folk.

One way of keeping the tempo and focus on literacy programmes is to integrate both the mass media and traditional media. The modern media like radio and television can help promote literacy blending itself with traditional media. Folk composers and singers should be allowed to give their best in the programmes they arrange for showing on television or airing the programmes. The poor people do not have access to electronic media. It is this segment of population who are to be brought under the purview to supplement to watch television, listen to radio and read newspaper. Newspapers do not reach them because of illiteracy, radio and television being beyond their means. If media men project local folk forms weaving them based on literacy, projecting on television, radio and newspaper, the villagers may get the feel of education. Adaptation of folk forms on mass media where roots of folk arts are still strong and giving exposure to modern media can be quite effective.

RECENT TRENDS IN KARNATAKA :

No doubt, Karnataka state is rediscovering the folk knowledge in these days. Earlier there was top most importance to the folk media but today it is gaining importance with the strong competitions of modern mass media viz. Radio, T.V. and Cinema.

Government is conducting folk meals in the name of Janapada Utsava, Janapada Jatre, Zilla Utsav, Gadinadu Utsava, Karavali Utsava,

Hampi Utsava, Chalukya Utsava, Kadambotsava etc., to show our heritage to the mass. In these Utsavas folk media is getting lions share and performing well. With the regional and local folk media government has been providing opportunity to learn and understand folk arts of other states viz. Odissi dance, Kathakkali etc.

Local folk artists are coming on the stage and performing well. These folks are reviving our indigenous knowledge and continuing the tradition to the next generation. Students especially those who are learning at primary and secondary levels are getting inspiration and trying to imitate the folk forms. These children are less exposed to such folk media viz, folk song, folk dance, folk theatre etc. In these days children are showing their wonderment towards our folk forms as if they are new. After interacting with their parents, teachers and friends only they are learning that these are our own folk forms performed by our ancestors. Now they are disappearing due to modern mass media. Folk artists are not getting sufficient encouragement and support. They have been losing their interest in their arts. Therefore government of Karnataka is organizing such utsavas at least to support and conserve the native folk art forms in state.

Government of Karnataka is trying to establish a strong rapport with folk media and the people who are living in villages and urban areas.

It is some sort of revival in country side and age old knowledge to be learnt and understood in the towns. Any way the object is one i.e. the folk media of Karnataka should enjoy the status and have a wide acclaim as they gained several decades ago.

Folk media viz., folk song, sobane pada, hanti hadu, sampradayada pada, maduve hadu, mangalarati hadu, folk tale, folk dance, folk theatre sannata, doddata, radhantha, Yakshagana, Sri Krishna Parijata, dollina kaipettu, halage vadana, odapugalu etc are still alive in rural areas of Karnataka. But, for these arts numbers of audiences are less and its effect

is also low. To avoid such situation government planned to provide a platform for the folk artists in association with Department of Tourism and Department of Kannada and Culture in our state. They are conducting many programmes throughout the year and maintaining our age old tradition which are reflecting through folk media.

We can have a glance over the activities conducted by government of Karnataka in this regard.

In the 1940s, the Communist Party of India used popular forms of folk theatre like Jatra of Bengal, Tamaasha of Maharashtra, Bhavai of Gujarat, and Burrakatha of Andhra Pradesh to influence people of India. Drama was effectively used by government agencies in mid-fifties to tell the story of Independence and make them aware of five year plans.

During 1960s and 1970s there was greater resurgence of interest in traditional media and it was applied to mass communication programmes. The central and state governments utilised ancient arts as vehicle of developmental communication.

Mass media has capacity to convey or transmit technology, information or news quickly and traditional media can supplement these efforts having better impact on motivational, behavioural and attitudinal aspect of rural people.

Traditional media should support the mass media as extension arms. In India, the Government has been the biggest user of traditional media. The Directorate of Field Publicity and its State counterparts have employed these media to the maximum. The Song and Drama Division supplemented modern communication efforts by offering live stage performance like puppet shows, plays, dances dramas, ballads, Harikathas, sound and light shows. These programmes have been organised through departmental troupes and private parties registered with the Division. The Division presents these programmes for the

masses, which include rural and urban people, as also tribal people in interior areas. These programmes create an awareness of the social, economic and democratic ideas cherished by the nation. Realising the potential of folk media, some State Governments and non-official organisations have also made use of programmes of these media.

Finally the Indian experience reveals the possibility of cross fertilisation of some of the easy but effective performing arts of one region to another. In this respect song styles like Gee-Gee, Laavani, performances like Bhavai and Burrakatha and some indigenous visual aids like Kavadi and Bhad are more prone to this process. These formats are convenient and easy to manipulate and can be powerful carriers of developmental messages.

Scientific and pragmatic attempts should be made to contemporise the folk forms in order to make them as relevant to today's realities as possible within the framework of the medium's culture and format. In the hands of deft communicators, experimentation knows no bound in the realm of mass communication through modern cum traditional media.

HIV/AIDS Awareness Through Folk Arts :

Bangalore Folk artistes are performing in villages and towns, subtly promoting awareness about AIDS/HIV.

The Song and Drama Division (SDD) of the Ministry of Information and Broadcasting is holding workshops for folk troupes to train them to include understated messages about the disease in order to prevent its further spread. Street play actors, for example, will bring up the issue of AIDS in their performances by skillfully weaving it into the storyline instead of an in-your-face manner.

Yakshagana, puppetry and Srikrishna Parijata troupes in Karnataka and katha prasangam, kalaripayattu, and vilpaattu troupes in

Kerala are being used to achieve the goal, according to SDD's Regional Centre Manager Jitendra Panpatil.

The country has 12.5 lakh people with AIDS as on August 31, 2006, according to the National AIDS Control Organisation (NACO) attached to the Union Ministry of Health and Family Welfare. SDD sources said that the troupes would perform in districts identified as worst hit by NACO.

In Karnataka, for example, it has identified 25 of the 27 districts and two in Kerala. Six other districts in Kerala are in the second category. The regional centre of the SDD organized a two-day interface between artistes and experts in Bangalore during August -2007.

As many as 92 artistes belonging to 14 folk art forms from different districts participated. They attempted to make their performances effective in order to inspire people to take precaution to prevent the spread of AIDS.

Technique of Presentation:

A team from the Karnataka State Aids Prevention Society including Additional Project Director of B.S. Premaleela, Joint Director S.G. Ravindra and Deputy Director G.B. Meti helped them achieve accuracy of the messages included in performances. SDD Director H.V. Krishnamurthy guided them on maintaining the format unique style of presentation of different folk arts. The city-based Yakshadegula that specialises in Yakshagana and Lalitakala Ranga of Mariyammanahalli in Bellary district that specialises in street plays are among the troupes participating. Barring Shimoga and Chickmagalur, all the districts have been identified by the centre as "A-grade" districts as regards the spread of AIDS/HIV infection, according to SDD sources.

Samata Sambrama at Dharwad :

A state level function of folk arts held in Dharwad on 28th July 2007 at Kalabhavan. 'Samata Sambhrama' a two days folk festival and folk artists came to Dharwad and performed their skill. The Dalit artists participated activity in this folk festival.

The 'Pooja Kunita' headed by Hanumant Nayak of Kanakapur, veeragase, headed by Miss M.Shilpa and her team of Chikamagalur, Dollu Kunita by Phaniyamma and her team of Shimoga and Jaggalige vadana by Shivappa Malagi of Dharwad were attracted the public even if there is raining their enthusiasm was high level.

M.P. Prahalad Joshi inaugurated two days folk festival by beating 'Jaggalige' K.T.Chikkanna, Commissioner, Dept. of Kannada and Culture welcomed the folk artist who gathered here from different corners of state. Folk culture is foundation for all other cultures. Folk art forms are still with us yet there are various modern art forms and modernization. Folk arts are so strong. They do not lose their importance and existence. Although we have to conserve them. Chikkanna expressed his opinion.

District commissioner M.S. Shrikar told that Rs.9.55crores to be spent for such programmes, welfare of folk artists and revival of folk art forms which are deterioration.

Folk arts folk dance, Kavighosti, Vichara Sankirna, Kavya-Gayana-Kuncha etc., programmes held at Dr. Mallikarjuna Mansur Kalabhavan.

There was a perfect platform for the rural talents. Folk artists from different places of Karnataka gathered at one place and exhibited their art forms.

Goravara Nritya, Sobane Pada, Lambani Nrithya, dollu Kunita, veeragase, Jaggalige etc., were the major events. Kamsale nrithya

performed by Mahadeva Murthy and his team of Bengaluru and the Folk dance of Kalanidhi Cultural Academy were the central attraction of the function.

Further chittimela headed by Kumariah and his team of Hassan, Gumate Nrithya of Mangaluru were also amused the public.

Samata Sambhrama, a cultural festival aimed at encouraging folk arts, traditionally pursued by Scheduled Castes and Tribes, got off to a colourful start at Kala Bhavan in Dharwad on Saturday. The two-day event, organised by the Directorate of Kannada and Culture in association with the district administration would provide a forum for artistes from oppressed classes to exhibit desi arts, which are not so familiar. Inaugurating the festival by beating the traditional instrument (Halige), MP Prahlad Joshi said that it was the responsibility of the society and the Government to preserve and promote traditional art forms, which had been an indispensable part of man's life for centuries.

He said that there was an urgent need for identifying folk talents and giving adequate publicity to the neglected art forms. "This will go a long way in saving folk arts which are on the brink of extinction," he added. Speaking on the occasion, former minister and writer B T Lalita Naik said that a man's roots were in the folk arts. It was a healthy sign that the government was trying to protect native art forms by holding festivals.

Next in Mysore Deputy Director of Kannada and Culture Department K H Chennur read a message by Minister for Kannada and Culture Mahadev Prasad in his absence. "The next Samata Sambhrama will be held in Mysore. The government has released Rs 9.55 crore for encouraging Dalit artistes and reviving the folk art forms in the State," Chennur said, quoting the Minister. North-West Karnataka Road Transportation Corporation Ashok Katawe, Hubli Dharwad Urban Development Authority chairman Lingaraj Patil, Deputy Commissioner

M S Shrikar and others participated in the inaugural function. Kannada and Culture Department Commissioner K T Chikkanna welcomed the gathering.

A Record of Devils at Udupi :

Devils created a record on 29th July 2007 at Udupi. More than ten demons including female devils gathered on a stage at Ambalapadi temple to amuse the audience.

Laxmi Janardhana Yakshagana Mandali of Ambalpadi celebrated its golden jubilee by conducting a two days workshop of Badagatittu bannada vesha (rakshasavesha). It was an historical event where devil characters of Tenkutittu and Badagutittu gathered at once on a stage.

Audience recognized the slight alterations made in costumes compared to the devil characters long back. Two artists of Yakshagana created a ferocious scene whose costumes are so nice and apt to the character. All devils performed their skill and talent.

Practical Lessons :

The artists of Yakshagana not only performed their talent but also conduct practical session where they taught audiences who showed interest in it.

Usually the artist prepare and ready at the place called 'Chauki' but here they applied colour and wore consumes just in front of the audiences. All the participants of workshop especially children got a wonderful experience.

Variety :

In the workshop artists and experts of Yakshagana found out variety in characterization. Each and every devil showed different shade. Ferocious, cruelty etc were there as mentioned in mythology and also there were micro changes.

Experts and senior artists guided other artists in order to popularize and give an artistic touch to Yakshagana.

After this workshop many more artists showed their interest in Yakshagana. Organizers decided to conduct 10 days training camp at Yakshagana center of M.G.M. College with remuneration. It was an effort to conserve the folk art forms and popularize in the modern era. The researcher witnessed the event and had first hand experience.

Food Festival at Hubli :

Folk foods like Besan undi, chakkuli, palak, tomato huli, ragi sandige, akki sandige, hunchi tokku, karindi, shyavige, badami powder, bili shyavigi, chatni pudi, chigali antu, shenga holige, ellina holige etc attracted the people of Hubli-Dharwad during July, 2007.

The students of K.L.E.s College of Business Administration organized a unique food festival where they gave space to the folk foods along with modern food items like pizza, sandwich, burger, chocolate etc.

People liked more our traditional foods called home made products rather than modern food items called fast foods.

Now a days public have been realizing the importance of our traditional foods and their nutrition value and also realizing the adverse effects of fast foods.

Everywhere there is knowledge explosion. Due to modern media globe is becoming smaller than smallest. Although traditional media is playing its role in rural areas where the modern media are yet to influence folks.

Government of Karnataka tried to communicate and sow the messages of family planning, literacy, health and hygiene, rural development programmes etc among the people especially who are living at country side with the help of traditional media viz. Lavani, Gee Gee pada, Yakshagana, SriKrishna Parijata, Radhanata etc.

Dept. of Information is hiring the folk artists in order to convey one or many messages among the folk. A prior training is must to the artists. The folk artists are active and clever they have been grasping the ideas given by the officials of Department of Information and inserting them in their art form whether it is Lavani or Yakshagana. Artists cease a particular opportunity to convey such messages to the audience.

In Karnataka information services started in 1930 and grown grandly. According to P.Nagachar, “The information services in Karnataka, erstwhile Mysore, came in to existence in 1930s and was called the Department of Publicity”. Gradually the department was expanded and it became independent in 1950. In 1955, the publicity wings of Labour, Health, local self government and others were brought under the wings of Department of Information. Initially tourism was part of this Department, but, was bifurcated in to two Departments namely, Department of Information and publicity and Department of Tourism in 1974.⁵

Now the Department of Information and Publicity is called as Department of Information. It is also one of the independent organizations coming under the direct control of the state government.

The primary function of this Department is to give publicity to the plans, policies, programmes and activities of the state government. It also functions as a liason agency between the government and the press including electronic media. This Department collects information, feedback of various programmes implemented by the Government. It is conducting various programmes, functions, workshops, exhibitions, poster and slide show, songs and drama forms along with publication of periodicals called ‘Janapada’ (Kannada) and ‘The March of Karnataka’ (English).

These two periodicals depict the developmental activities of state Government. These are focusing on rural health, education, literacy, conservation of forests and afforestation, exhibition of social evils etc.

Further these monthlies we giving wide publicity for the programmes launched by the state and central governments in a simple way so that the moderate folks can understand clearly.

Information and awareness of HIV/AIDS, social evils importance of education, health and hygenity, rainwater harvest, maintaining bio-diversity etc., have been given to the public through folk media.

It is true that today the folk media have been loosing their significance and few artists are also showing their reluctance to perform them. Although Government of Karnataka is trying to popularize the folk media.

‘Due to traditional mass media characteristics it was impossible for the audience to join adequate in the process and rise to more than a simple receiver. Technological which broke the traditional one-way model of mass communication introducing two-way or even multilateral interaction between different numbers of communicators. Burning conventional dithotomy between producers and receivers of the information is one of the main features which differentiate the online medicated communication from the mass communication’.⁶

Government has also realized the importance of mass media and using them to achieve their goal along with folk media. Government of Karnataka and other states have been adopting new strategies to convey messages to the public about the developmental activities and programmes etc. Folk media are able to reach a small group at a particular time and place. If the same folk media appear on T.V. it can reach the mass at a time. It ceases area and time. Anyway the message

should be reached to the people. Still there are alterations and advanced strategies are coming up in this regard.

Government of Karnataka also supported to the non-government organizations to achieve the same goals. Various NGOs are collaborating with Departments of State Government in order to deliver the messages.

Folk art forms are the apt media to reach the mass from which people's attraction can be drawn in order to feed the messages. Local art forms and local language are most useful to convey the messages without any hurdle and ambiguity. Inter-personal communication plays an important role while importing messages to the audience in villages.

Yuva Dharwad Utsava :

The two day cultural extravaganza, the 'Yuva Dharwad Utsav 2007', came to an end On Tuesday (9-10-2007) evening. This two-day event was held at the Janata Sikshana Samithi (JSS) College campus at Vidyagiri in Dharwad Nearly 2,200 students comprising of 482 teams from 90 Pre-University and degree colleges in the district participated in this two day cultural extravaganza.

Speaking during the valedictory function of the 'Yuva Dharwad Utsav- 2007', Deputy Commissioner M.S. Srikar, the man behind the success of this youth cultural extravaganza stated that the 'Yuva Dharwad Utsav', which had turned into a platform for the youth to exhibit their talents, would be every year from now on wards. Moreover he stated that the 12 teams who had emerged the winners in different categories 'Dharwad Utsav.2007', would be allowed to exhibit their talent at the 'Dharwad Utsav', which was being held in Dharwad for three days from November16. On the occasion, Mr Srikar felicitated JSS College Principal Ajit Prasad for helping the district administration in Conducting the 'Yuva Dharwad Utsav -2007' successfully. It was literally a riot of colours and talent par excellence which was depicted by the youth, which

literally reflected the culture, folklore, and tradition of the land. The folklore dances and songs especially attracted more attention as it reflected the rural essence of the land. The drama Propagating national integration which was staged by Sathya Sai Baba Home Science girls received much admiration from the audience. The Bharat Natya from the Students of different colleges also earned accolades along with the skits and mimicry who sent the audience into raptures. At the valedictory participatory certificates were given to the participants.

Kadambotsav :

Banavasi is a historical village 24 kms., from Sirsi. Madhukeshwar Temple and Madhumati (Parvati) Temple are summit of Kadamba art. The tall Nandis of the temple are famous. The honey coloured Madhukeshwar linga shines even in darkness. Another attraction is a stone cot (Royal Cot) carved from a single stone and many statues of sculptural beauty. There is also a museum. The river Varada flowing in front of the temple adds to the ambience. The Pampavana is adding its beauty to the surrounding.

The 4th Century AD. saw the advent of Kadambas in Banavasi in North Kanara District. Mayursharma was the first great leader to raise the banner of Kadambas. Banavasi was their capital and hence they were called Kadambas' Banavasi. They had an emblem of lion and flag with a picture of Vanara (monkey). Banavasi was referred as 'Vaijayanti' or 'Vanavasa' in Mahabharata. The Greek Geographer Ptolemy who had visited India had referred 'Vaijayanti' as 'Byzentine'(Greek word) in his geographical outline. During the Kadamba dynasty ruling from 4th to 14th century (peak ruling from 6th to 8th century) developed cities like Govakapuri, Belgaum and Banavasi. They encouraged Kannada and Sanskrit languages. Literature reached its height of glory. Hinduism was popular religion. Jainism and Buddhism were also protected. Kadamba kings patronised music, paintings and architecture. The temple statues

have been evidences of the artistic excellence of those days. The gigantic Bhairava statue at Goa which is of the same period, is very beautiful and artistic.

The Kalleshwara temples of Halasi, Jain basadis, the Madhukeshwara temple of Banavasi belong to Kadamba period. Temples and Mutts were the chief educational centres. Everybody had an opportunity to get the education he liked free of cost.

Kadamba kings used to celebrate ‘Madhumahotsav’ or ‘Vasantotsav’ as per their dynasty custom, with all splendour for the rejoice of subjects. When the kings failed to celebrate that Utsav then the people took the celebration tradition in the same way as they used to be. In 10th century, then great Kannada poet Pampa described and lauded the Madhumahotsav in his writings. That showed how the festival was celebrated and his concern for such art and culture. In reminiscence of Madhumahotsav’ or Vanamohotsav’, in 1992 Banavasi and Sirsi local youths organisations under the guidance of elderly persons started a week long celebration at their own. Later, this Naadahabba was christened Kadambotsav by the state government which took on the responsibility of celebrating it.

Karnataka’s prestigious Pampa Prashasthi, which used to be given to the noted Kannada poet in Bangalore, gained its importance when the government started to confer that Prashasthi on the noted Kannada poet at Banavasi. Kadambotsav a two day festival celebrated was at Banavasi, by the state government to recapture the past glory of the erstwhile Kadamba dynasty on its full scale. On both days gala of cultural programmes were arranged which attracted a moderate number of connoisseurs of art and music. Artistes from local, state level and outside state were invited to give variety of performances at the festival.

Pampa Prashasthi is known as the Gnanapeetha Award of Karnataka. In two days the festival included books exhibition, painting

exhibition, country sports, adventurous water sports, inscriptions exhibition, Nrutyanjali, Janapadavahini, Krushi mela, kavigoshti, theatre shows, Kuchipudi dance, Naga nrutya, Yakshagana and the like entertained one and all. Sound and light a cynosure and thrilling event was presented, which left the indelible moment in the minds who attended the festival. This year festival, in all was an attempt to bring back the glory of Kadarnba dynasty and cultural integration and pride in its deserved passion.

Hampi Utsav :

Hampi Utsav, a three day mega cultural festival of dance, music and drama will held every year during November at the world famous Hampi, was another attempt by the State Government to recapture the past glory of the erstwhile Vijayanagar Empire. The connoisseurs of art and music, who had gathered in large number, were treated to a great cultural feast during the three days. A host of artists of national and international fame, from different parts of the country, in addition to several well-known artists of the State were invited to give a variety of performances at the cultural festival. Colorfully decorated stages were erected and named after the great poet saints. ‘Purandhara Dasa’ (The main stage opposite to Lord Virupakasha Temple), Kanaka Dasa (within the precincts of Virupaksha Temple) and another stage, exclusively erected adjacent to Sasivekalu Ganesh, the monolith idol, for staging plays named after Bellary Raghava, a renowned playwright and theatre personality of yester years. The location of the main stage was very attractive with the illuminated rocky terrain forming the backdrop.

Vijayanagar Vaibhav a light and sound programme organized by the Song and Drama division of Ministry of Information and Broadcasting, near the Elephant Stables was the main attraction of the cultural festival. The sprawling open space in front of the Elephant

stables and the guards room was made best use to erect the stage and also use these two monuments as the backdrop.

There were wrestling matches and rural sports dismantling and rejoining the bullock cart wheels, lifting of boulders, breaking of colour water filled earthen pots hanging about 15ft high, and the like which entertained one and all.

Display of fireworks and the colourful Janapada Kalavahini, in which around 400 artists of various folk forms, participated in the over a kilometer long procession, left the moment evergreen in the minds of those who attended the Hanipi Utsav. Depiction of the history of Vijayanagar Empire through laser beam was introduced for the first time in this years cultural festival.

Janapada Loka :

Folk Culture is essentially of the people, by the people and for the people”, said T.S.Guster, the well-known folklore expert. Our folk culture is an important constituent of native culture. It can be said that this culture came into being with the birth of man. Representing the tradition, lifestyle, religious practices, festivals, dance, music, literature, painting, sculpture of the common people of the bygone era, it slowly receded to the background after the Industrial Revolution. However considering its vital link in the evolution of the society, few enthusiasts in Europe established the Folk art museum.

In our country, the museums of Mumbai, Kolkata, Delhi, Chennai had a separate wing for the Folk art. But the first exclusive folk arts museum was established in the Kuvempu Kannada Adhyayana Samsthe of Manasagangothri University at Mysore in 1967. In the campus of Kannada University Museum and at Kuppalli ‘Sahyadri Desi Vastu Sangrahalaya’ started during 2008. The other folk art museums in our State are Manjusha’ at Dharmasthala, Govinda Pai Research Institute at

Udupi and Janapada Loka near Ramnagaram. Janapada Loka is situated at about 53 Kms away from Bangalore on the Bangalore - Mysore highway. The brain child of Shri H.L.Nage Gowda, it began with a corpus of Rs. 1 lakh donated by him. On March 14, it was dedicated to the people of this state after surpassing many hurdles in over a decades period. It is spread over an area of about 15 acres. Greenery abound here. The complex houses museums of folk objects, an open-air theatre, a studio, an art gallery, a lake with boating facilities and space reserved for seminars, discussions and such other activities. The 20 feet wide main gate is a sight to hold. It has war horns and a shield (Harige) depicting Vishnu. By its either side lie 26 feet high pillars called 'Nadidwajas'. About 5000 art facts highlighting the life and arts of various tribes and native people spread throughout the length and breadth of our State are displayed in the museums.

These museums display puppetry dolls, Yakshagana costumes, weapons, kitchen utensils, wooden bells, mouse and pig traps, earthen pots, weights and measures, agricultural implements, swords, daggers, musical instruments, photos of Lambanis, Kodavas, Kinnari Jogis, Halakki Vokkaligas and other tribals in their colourful attires, sati, hero stones, inscriptions, guns and other items. The museums have attractive names- Lokamata Mandir, Chitra Kuteera, Lokamahar and so on.

Plans are afoot to construct a big campus on the lines of Thai Village in Bangkok and Polynesian Cultural Centre in Hawaii. It will have a College of Folk Arts imparting teaching, research and training, a modern library and a studio with Film making and recording facilities. The collection of audio and video tapes here is good. Many programmes are conducted throughout the year to conserve the folk art. As a subsidiary of Karnataka Janapada Parishat, Janapada Loka has become a hub of activities. Its a dream to come true for Nage Gowda, who has dedicated his life for the preservation of the folk art. In these days of

Globalisation, all out efforts should be put to sustain and nurture the unique, native art forms to promote indigenous culture.

Museums like 'Janapada Loka' have power to influence the mass. The name 'Janapada Loka' itself recalls our experience, things related to folklore. After glancing over the items preserved in the museum we do proud of our ancestors who used them and maintained traditional knowledge. In modern era such may seem like fancy, but such items do not disappear from our mind. Our folklore has a mesmeric power of communication.

REFERENCE :

- ¹ N. Usharani., 'Folk media for Development - A study of Karnataka's Traditional Media', Karnataka Book Publishers, Bangalore-76, 1996, p.110.
- ² Ibid, p.112.
- ³ N.L. Chawla (ed), "Communication and the Traditional Media", 'Indian Institute of Mass Communication, New Delhi, 1981, p.97.
- ⁴ Ibid, p. 97.
- ⁵ P.Nagachar., 'The Role of Information and Publicity Department in Development of the State', Dissertation, Mysore University, Mysore, 1977, p.22
- ⁶ Aditya Sengupta., 'Electronic Journalism Principles and Practice', Authors Press, New Delhi-92, 2006, p.29.

CHAPTER - 10

FOLK MEDIA AND EDUCATION

MEANING OF EDUCATION :

Education is an important input to social progress and national development. Education is mainly concerned with the development of man. Therefore, it is difficult to distinguish between the meaning functions and aims of education as they are so closely interrelated with one another. There is much overlapping, but all work together.

Education, as such is a triangular process. At one end there is the educator, on the other end is the educant and still on the other end is society. Education is very much related to society. Social process goes hand with education. Educational sociology is very important branch of the discipline of sociology.

The meaning of educational sociology i.e. well explained by George Payne - "By Educational sociology we mean the science which describes and explains the institutions, the social groups and social process that is the social relationship in which or through which the individual gains and organizes his experiences".

Brown says, "Educational sociology is the study of the interaction of the individual and his cultural environment, which includes other individuals, social group and patterns of behaviour".

To put in simple terms educational sociology utilizes all that has been learned in a social and educational field but, joins them in a new science called educational sociology' by applying sociological principles to the whole process of education, including subject matter and activities.

Education is to what the innate problem solving ability. It is not to materialize a head full of facts. Obviously, a person with a reservoir of

knowledge is not well-educated, unless the person knows how and when to turn the spigot on and off.

“Education that one cannot tap for practical avail and wealth in the possession of someone else cannot be of any use at the time of need and or neither education nor wealth.

If this be so, education is to engender anywhere, any time and lifelong learning. All true education involves assembling in classrooms delayed action bombs which are to get active later, a parry with life.”¹

The aim of education is the attainment of liberation from the cycle of birth and death and the attainment of unity with the absolute.”²

“Education is the manifestation of the perfection already in mind”³

“I would develop in the child his hands his brain, his soul”.⁴

“Education under Swaraj will aim at making boys self-supporting from their youth”.⁵

Education is what one has left, when one has forgotten whatever learnt in educational institutions. That residue is nothing but aculeate acumen to be a lifelong learner.

The great Tamil poet Tiruvalluvur hints the nail on the head writing of this acumen, “One who divines others’ intention even without their uttering anything, is an ornament for the sea-grit world”.⁶

Dodson quoted as “Educational sociology is interested in the impact total cultural milieu in which and through which experience is acquired and organized”.

It is clear that Education is basically ‘social’ both in its nature and functions. There are as many kinds of education as there are different kinds of milieu in society. It is simply not possible to have an egalitarian system of education that can serve the needs of all societies at all times. Changes in the educational system take place in the values of the society.

As societies grow and achieve more and more progress, human wants too multiply and acquiring of new skills become inevitable for members.

Thus, knowledge grows in accordance with the needs and conditions of a society, education cannot indeed be the same for all those to whom it applies.

Every society has setup an ideal of man as he should be from the intellectual, physical and moral points of view. This ideal is the same for all citizens. Society can survive only if there exists a certain degree of homogeneity amongst its members. Education only perpetuates and enforces this homogeneity, by fixing in the child from the beginning the essential similarities that are demanded by collective life. At the same time, education also assures the persistence of the diversity which is essential for the growth of society by being itself diversified and specialized. As Durkhiem finds “Education is then only the means by which society prepares within the children the essential conditions of its very existence”.

The main function of education is the “Methodological socialization of the younger generation”. The education in a given society provides at a given time is determined by the social forces that are working in that society. The relationship which exists between the educational system and the social system can be very clearly understood by analyzing the following observation of Durkhiem. Education is the influence exercised by adult generations on those that are not yet ready for social life. Its object is to arouse and to develop in the child a certain number of physical, intellectual and moral states which are demanded of him both by the society as a whole and the special milieu for which he is specifically destined.

The purpose of education is often stated in some general phase; to form character; to produce a sound mind in a sound body; to complete and harmonious development of all the powers of personality. Most

people would accept any of those definitions because they can be interpreted to mean almost anything. It is easy to agree on the desirability of a 'liberal' education, but when we go on to consider whether this will be best achieved by English or history or science or classics – by a broad curriculum or by specialization – agreement becomes impossible until we have defined our aim more clearly.⁷

From the days of Plato to the present days, education has been the central theme in the matrix of individual progress. This has head to the construction of structures at various levels around human beings so as to achieve excellence of human resources. “A sound mind in a sound body” has thus been an old proverbial statement which otherwise represented the need for a holistic approach to education. Every time there is global crisis, education is looked upon as a panacea that can cure the ills of society and create a better tomorrow.

Our society is in the habit of pointing accusing fingers at higher education, quite often forgetting that higher education is only attending to the 'finishing or final touch' job in our education system. The product, namely the studies in higher education system, normally would have had their orientation right from the primary education itself. Both primary and secondary education are the most important stages to a student in order to shapeup his personality. It all depends upon the quality of education which received during these periods. The teachers should be very eager and energetic to teach using all methods and techniques. They should perform well in the classrooms. Teacher should be aware of our tradition and folklore. They can teach any subject using folklore viz, song, ballad, story, theatre etc.

In these days education become commercialized. Traditional education system, if it has to survive today, will have to transform itself with new disciplines and microscopic specializations coupled with technical progress of achieving the target within the stipulated time.

We need to work on a system of education that helps us survive in our environment i.e., in the villages with cows, goats, chickens around us not an education that tells us how to get strawberry or grow cherry like foods which are not our daily food. We have to realize that what we are doing today is to prepare a good number of young scholars to work as second class executives in the corporate sectors of the west and to cultivate their life style. But, these students should be for our companies and in our nation only. We have to stop 'brain drain'. Let us utilize their knowledge here in our land. Materialistic attitude should be eradicated among such minds and traditional knowledge should be cultivated right from their childhood. That is why folklore teaching is very much essential to our children. Our children should re-explore the treasure of our folklore. We have to provide ample opportunities to them to know and understand our traditional knowledge. Teacher's role is prominent here.

Our teachers should teach the values, customs, and age old tradition along with the school subjects. A creative teacher can definitely teaches all these things in the classroom situation. He uses various methods and techniques to teach them. Teachers need to see the new millennium effectively contributing to social accountability in our land where we have a large number of poor people living below poverty line both at town and village. This being the reality we have to contribute to the social progress through sacrifice and this is what we need to teach them.

Teachers should prepare our younger generation to sort out confusion that they may have in choosing their career. We must teach them values, like reconciliation, tolerance and understanding to live with the resources that they have, rather than to tread the path of violence in anxiety and frustration. We may have to help them to stand on their own feet by providing such knowledge that builds in them dignity of labour, humility and humane attitude. We must help them build a good and

pleasing personality. It is only possible when we teach using our traditional knowledge which is considered as the powerful instruments in our society. The Guru used to teach all these aspects in Gurukulas. One has to recall the history.

Education helps the unfoldment of personality and stimulates to bring forth and reveal potential qualities in man. Education develops the mind, the physique, the senses and the skills, and nourishes the thinking qualities of the learner. It affords the means for a person to learn his livelihood and also serve the society in several ways. It can provide recreation and enliven personal interest in several facets of life.

Education helps a person to secure gainful employment and further enables him to do his job in an efficient manner with a high level of productivity. In improving employability of large numbers, education is rendering a great service to the society. A learned person try to do something better in order to earn money. He also tries to enhance his standard of life.

The report of the International Commission of the Development of Education Presented in the UNESCO'S PUBLICATION 'Learning to be' (1972) observes, "Educational Development so far followed economic growth, but now for the first time in the history of humanity, education precedes economic development".⁸

The purpose of education may thus classified in to two important categories one for the cultural development of an individual and the other utilitarian one. The elite education is for the transmission of higher culture and the formation of the social elite. The utilitarian education, on the other hand, is of the popular type in response to the external needs and demands, inclusive of preparation for occupational roles. The elites accentuate qualities of scholarship and promote knowledge for its own sake and not just as a means to an end. They want to spread of the classical and the selective with no concern for the popularity or demand

of the common man. The craze is for quality, not for the quantity. They are aware that they form a small minority and they are also aware that designations of high values are bound to be in numerical minority. They take their role to be to produce leaders in the society and possibly, therefore elite education would not suit the rank and file.⁹

Education perceived is of a very wide compass of things and events in the life around, which directly or indirectly influence the making of an individual, rather than just a narrow concept of education dealing with and confined to classrooms and examinations, which certainly have their own place, but whose relative importance and values are getting modified in the over all totality of life.

Education delivers to the common man what is useful to him in conducting himself well in his day-to-day life and also helps him in acquiring skills with allied knowledge and information for his occupation or to enable him to render service to the society.

FOLK HIGH SCHOOLS :

Folk high schools are meant for folks (people) who do not have basic education. Literally it is adult education. We may say as the school where the adults get education. In our country and state the centers of adult education and 'Janashikshna Nilayas' are like folk high school. The purpose of such high schools are to teach the illiterate fellows mostly to the villagers.

"The German expression Volkshochschulen (VHS) is commonly translated in to English as "Folk High Schools". But, in the Federal Republic of Germany the institutions referred to by this term are more properly called adult education centers. In 1982 there were 894 of there centers in the Federal Republic, offering education programmes in nearly 5000 communities. Sixty percent of VHS operate within local education authorities and 40 percent are private registered associations but are also

supported by the l.e.a.s. Each VHS is independent of government and free to develop programmes and to select its own full and part time staff. Volkshochschulen are open to all adult citizens regardless of sex, age, previous education, religion or political background. There is no state supervision of adult education in the Federal Republic of Germany, except in the field of vocational continuing education.”¹⁰

Adult education centers were setup in India in 70. Government attracted the folk with the help of folk media so that the illiterates can come to the centers and learn to read and write. In Karnataka “Vayaskara Shikshna Kendra” setup to teach the adult illiterates. There was no restriction to anybody. Any one can learn here one who wants to read and write. Government of Karnataka worked by taking help from the teaching staff, students, artists, social service centers, philanthropist communities to teach the illiterates. ‘Kaliyiri Kalisiri’ was the famous slogan during 1986’s when there was ‘Shikshana Andholana’ in our state. Youth clubs, students, volunteers of NSS, NCC, were also tried a lot to create awareness among illiterates and taught the illiterates. At least people learnt to read and write simple Kannada words and able to put their signature instead of thumb impression.

The purpose of the folk high school in Germany was to teach the folk. In the International encyclopedia of education Torsten and T.Neville explains purpose, programmes and methods of folk high schools. Each VHS is a local institution existing to meet local needs. It contributes to the social, intellectual, and cultural development of the general public. It provides essential knowledge and skills and it encourages insights and attitudes by means of which the community gains more active and more responsible members. By outreach activities it seeks to attract those people who are indifferent or resistant to adult education and to stimulate new educational needs.

It offer courses following a common syllabus heading to nationally moderated qualifications (VHS certificates). Some however, within a federally recommended framework, allow variations to meet local conditions – courses arranged to meet the needs of local interest groups and activities in which content and methods are decided by the participants themselves. The range of level runs from elementary instruction to academic disciplines. It is equally possible to obtain an elementary school certificate and to take part in academic postgraduate study.

Although traditionally VHS work is based on evening classes, it now includes day time courses, week end seminars, longer term full time courses. Week long seminars within the framework of paid educational leave, study trips, exhibitions, opportunities for individual study on an ad hoc basis and media linked courses.

The contents of VHS programmes include techniques of learning; social studies, politics, law; education issues, psychology, philosophy, religion; literature, art, music, the media, mathematics, natural sciences, technology, economics and commercial practice, languages, home economics, health, physical education, hygiene, games and handicrafts; courses leading to secondary school qualifications. In 1981 the VHS offered about 302,000 courses which attracted approximately 4.8 million enrolments. About 69,000 single lectures reached 3.5 million participants.

Meaning of Folk High School :

A folk high school (Folke højskole) is a long-term, residential college offering a general liberal education for adults. It originated in Denmark in the nineteenth century. The term højskole (high school or college) denotes an institution of advanced education. Like the German Hochschule the scandinavian højskole is an approved alternative term for an institution of further education at the university level. The prefix ‘folke’ (folk or people) indicates that is open to anyone who is interested.

No formal qualifications are required for entry and no official recognition for the completion of courses at the school can be obtained.

The folk high school stresses personal development and creates an intimate learning milieu. Most schools have fewer than 100 students. Lecturers, discussions and 'being together' play an important role. A folk high school provides an invitation to all adults to get together and, on equal footing, discuss and reflect on the essential questions of life, society and work. The aim is to make the individual aware of his or her situation and potential to accept responsibility and to have consideration for others. Each folk high school has the freedom to arrange the 'being together' experiences and education in its own way.

The folk high school awakened educationally deprived to independent spiritual life and imparted to them self esteem and self confidence. It enabled them to act on their own. It was an important part in the political consciousness raising and the democratization which took place in Denmark and in Europe in the 1850s. There was, however, a great variety of inspiration behind the creation of folk high schools. The first one of all, founded at Rodding, South Jutland, in 1844 was established to stem the tide of Germanisation in Denmark and to contribute to civic enlightenment.

FOLKLORE KNOWLEDGE AS TEACHING AIDS :

Today our children are exposing to new technology and innovations. That is why innovative teaching is getting important place in teaching and learning activity. Students are not ready to listen to the lessons and lectures which are in lecture method only. They have been expecting newness in teaching. Interest should be created among students. Teacher should be creative and innovative. Teacher has to grasp and assess the students' mind and act accordingly. Teacher should achieve the objectives in the particular class. Teacher is the major resource in the class. He/she has to motivate the children in order to learn

the lesson and retain it for a long time. An influential teacher teaches a subject which would be recalled at any time. It all depends upon the teacher and the techniques used by him.

Traditional knowledge is a great treasure which can be used in our classrooms. Folk tales, folk songs, folk theatre, riddles and ornautes are most effective teaching aids. The teacher can teach any subject using such Folk knowledge according to the situation. Students have already been exposed to various techniques and methods of teaching in their day to day life. They have been watching various TV channels and movies and reading newspaper and magazines. The classroom lectures are becoming boring. Teacher is facing challenge at every step while teaching in the classroom. Most of the teachers are struggling to motivate the students and teach the lesson for the duration of 45 minutes or one hour.

It's not a joke to retain the students' mind for one hour. But, it is quite possible if we use our traditional knowledge. Teacher can use story telling method or singing a folksong. He may also use theatre, riddle or ornautes in his teaching.

An innovative teacher does assess the students' background i.e. language, intelligence, dialect, culture, tradition and rituals etc. He uses a particular folk knowledge or uses more than two folk knowledges while teaching a particular subject matter. Students do show their eagerness and interest in learning.

When a teacher teaches a lesson by creating a situation in the classroom is most effective teaching and learning activity. Eg :To teach a moral lesson teacher uses riddles and ornautes. To teach historical event teacher uses theatre. He can make use of students' knowledge and skill to perform a play or any other activity. Students do learn easily and perform well. More over it is their own folk knowledge and they feel free to express their feelings and emotions according to the situation which helps

to learn the subject completely. Such teaching-learning activity will be concrete and interesting.

Stories like Panchatantra, Aesope, Akbar-Birbal, Tenali Ramakrishna, Ramayana, Mahabharata, Bhagavadgeetha etc are useful in teaching.

Folk songs are also useful to create emotion and feelings among the students while teaching a poem or verse lesson.

A drama can be performed well and students can enact according to the roles and represent the character. At the same time they learn many more values.

Folk media are quite flexible in nature. They are capable of giving local relevance to the message and adapting them to local situations through the use of colloquial language.

Folk media presentations like songs, street plays etc, require relatively less a source. Hence, they prove to be an inexpensive and yet effective tool for communication.

Folk media is most useful in a classroom situation which arouses curiosity and interest among student community. We can educate a person using folk media very effectively.

Apart from computer, LCD and over head projector (OHP) folk media are also important in teaching and learning activity. One has to integrate both folk media and advanced teaching aids. Teacher has to create a power point presentation using traditional language, picture and scenery etc. He can also create a play some where and shoot it and then present it in the classroom with the help of a computer and LCD. Students are exposed to the subject within short period and learn the matter clearly. Audio visual effect is good rather than the lecture method in a classroom situation. Students can watch the same play for several times in order to understand the theme and ultimately learning will be concrete. Because

language, costumes and actors are familiar to all and they do receive message of the play.

It is said that children very much fond of stories and songs. They prefer to listen various stories and songs. They prefer to listen various stories whatever may be the subject. Let it be stories of Kings, Queens, Kingdoms, animals, birds, places etc. At anytime they are ready to listen stories. They often exposed to the moral stories of Panchatantra, Aesope, Akbar-Birbal, Tenali Ramakrishna or any other folk stories. Whenever the students are getting bore they usually ask the teacher to tell an interesting story so, that the students can get recreation and enjoyment.

Few decades back our grand mother and grand fathers used to tell many stories which are related to many more subjects. They are folk stories. Daily, after dinner we used to listen stories. But, in these days due to nuclear family system we find very less in number who is telling such stories in our homes. But, children are ever ready to listen to them. Parents also ignored the value and importance of stories from which they can teach many lessons which are really helpful to their children to shape up and mould personality of the children. The children do learn to lead their life in a systematic way and make use of every situation to lead their life in a meaningful way if they are clearly exposed to the folk and other stories during childhood. They definitely become responsible citizen of our country.

Folk stories do provide enjoyment, knowledge, recreation to the students community. We can have a glance over few folk and Panchatantra stories which have educational implications in the classroom situation.

IMPACT OF FOLK MEDIA IN SCHOOLS :

Schools are the places where students learn to read and write one or many languages. They also learn other subjects like history, geography, Natural science, Bio-science, Mathematics, Morals and Ethics etc.

No doubt, Folk media are the perfect teaching aids in our schools climate. Teacher often uses one or the other folk media while teaching a subject in a class.

Students come across with the rural people and rural area whenever they visit villages during citizenship training camp and annual camp of NSS. They do stay in a particular village and render their services by cleaning roads and ponds, afforestation, creating awareness of health, diseases among public. In the evening hours students exchange their views and show their talents along with the youths of the village. They understand and grasp various aspects of rural life. Within a week or 10 days they tied up with the village and there is an emotional relationship. Folk of the village co-operate with the students in all activities they conduct.

Students learn folk knowledge like songs, stories, riddles, ornates as and when they interact with the folk. Students try to inculcate such arts, knowledge in their life. They try to perform the same arts like folk songs, folk play, folk stories, riddles, and ornates and also folk plays.

During annual days and youth festivals conducted by universities students perform well in various competitions like Folk song, Folk dance, Folk music, Folk instrument and Folk theatre. Few students have already exposed to such knowledge in their villages and others who are interested in them are learning them with a keen interest in order to show our rich cultural heritage, tradition and communicate to others (audiences) and pass on various messages like dowry, AIDS, civic sense, illiteracy, various plans of Government etc.

By performing and using folk media students are not only giving messages to the folk but also continuing our rich culture and folk tradition in Karnataka to the future generation. The spectators including children are proud of our folk tradition and try to keep up the same. Parents and

teachers are also happy. Because of our younger generation is at least trying to learn and understand the folk culture of Karnataka.

Students in colleges are celebrating Saree day, Dhoti day, traditional day etc. On the particular day students wear traditional dress and costumes and make merry. Parents including teaching staff encourage the children to show our rich culture to the society. Their dress and costumes communicate to others that our folk knowledge and tradition is still with us.

Further students also conduct one day picnic and bring 'butti' (prepared traditional food) with team. The 'butti' contains various traditional food items according to the background of the families of the students. Sajje rotti, shenga chatni, enni kara, karida menasinakayi, badane barta, jolada rotti, navanakki anna, udurabyali, uppinakayi, hunase gojju, tomato chatni, kosumbari, undi, karida karchikayi, garigi, holige, kuchagadabu etc. Each of the students taste various food items by exchanging them with other student, friends and learn many more things of such food items which are prepared according to the situation and season. After the picnic children share their experiences with their parents and ask them to prepare such traditional food items which they liked very much during the picnic. Parents especially mother do learn to prepare such food items from others (who are expert in cooking such items) and feed their children. By doing this we are keeping our tradition with us and continuing folk culture to the next generation so, that future generation should also taste the folk food of Karnataka.

Let us have a glance over the activities and impact of folk media in schools and colleges.

Students sing folk songs like Lavani, Hanti Pada, Sobane Pada, Chaudaki Pada, Gondaligara pada etc. They perform folk dances which are representing various parts of Karnataka and folk traditions, rituals, beliefs etc.

They also perform folk theatre like Sri Krishna Parijata, Yakshagana, Radhanata, Sangya-Balya dappinata etc.

Further students enact various folk professions, rituals like Durga-Murgi, Koravanji, Killiketarata, Budabudaki, Odapu etc.

Folk Riddles :

Riddles are common in folklore of Karnataka which test one's IQ and experience of life. Riddles are a part of folk literature of Karnataka. We can find riddles anywhere in the world but the terms and usage are different. But such riddles have the subject matter of man, society, animals, birds and humanity etc.

Almost all riddles are in oral tradition among folklore. In these years, due to systematic study of folklore i.e. folkloristics documentation of such oral literature being done by the folklorists and research scholars in this field. Riddles have been collecting in Karnataka from the last 8 decades. Collection and documentation started in 1934 in Karnataka but after 1967 only there was a satisfactory work done by many scholars.

Like other countries in Karnataka also riddles are liked by children to age old person. It is one of the instruments to test the knowledge of a person and just pass the time.

Riddles are the reflection of our society. There is a controversial statement among folklorists about origin, nature, feature and characters of riddles. But it is true that riddles are the instruments of testing a person's intelligence. Testing is depends upon the culture, tradition, beliefs, rituals etc of the society.

Dr. Betageri Krishnasharma thinks that the Kannada word 'Ogatu' probably came from Prakrit literature.¹¹

In Kannada literature there are other words which give similar meanings like- ogatugalu, oda kathe, prahelike, soochikartha, ogatu or Wagatu.¹²

“A riddle is a question direct or indirect complete or incomplete in traditional form”¹³

“Rhetorically a riddle is closely related to the metaphor and infact it may be defined as a metaphor or a group of metaphors which have not passed in to common usage and whose significance is not evident”.¹⁴

Kannu mucchaleya Kaavyada Swaroopave Ogatu”¹⁵

“Idu Prachinavaada Suvyavasthithgonda Aalochaneya Phalavaagide”.¹⁶

“Odgathugalendare hiriya makkalu kiriyara rasikateyannu pareeskhisuv ondu saadhana”.¹⁷

Students are using many riddles whenever they are going and coming to school and while travelling. They do test knowledge and intelligence of their friends. We can have a glance over few riddles used by students.

Gida gidakke kallu kattide

(There are stones tied to the trees)

Ans : Mango tree tomato tree, etc.

ತಾಯಿ ಪಾತಾಳಕ್ಕೆ ಹೋದಳು

ತಂದೆ ಆಕಾಶಕ್ಕೆ ಹೋದ

ಮಕ್ಕಳೆಲ್ಲ ದಿಕ್ಕಾಪಾಲಾದರು

ಉತ್ತರ : ತೆಂಗಿನ ಮರ.

Mother gone to beneath the earth

Father gone to the Sky

Children to the directions

Ans : Coconut tree.

ಒಂದು ಗಡಗಿ ಒಂಭತ್ತು ತೂತು

ಉತ್ತರ : ಮನುಷ್ಯನ ದೇಹ

One pot and nine holes

Ans : Human body.

“A last department of oral folklore is the so called popular riddle”¹⁸

ಕೊಕ್ಕಿನ್ಯಾಗ ಮುತ್ತ ಹಿಡಕೊಂಡು

ಬಾಯಿಲೆ ನೀರ ಕುಡೀತೈತಿ

ಉತ್ತರ : ದೀಪ

ಕಪ್ಪುಂಟು ಕಸ್ತೂರಿಯಲ್ಲ

ಜಲವುಂಟು ಕೊಳವಲ್ಲ

ರೆಕ್ಕೆಯುಂಟು ಪಕ್ಷಿಯಲ್ಲ

ಉತ್ತರ : ಕಣ್ಣು

There is Black but not Kasturi

There is Water but not Pond

There is Fan but not Bird (eye)

ಅಪ್ಪನ ದುಡ್ಡು ಎಣಿಸಲಾರೆ

ಅವ್ವನ ಸೀರೆ ಮಡಚಲಾರೆ

ಉತ್ತರ : ನಕ್ಷತ್ರ, ಆಕಾಶ

Unable to count father's money

Unable to fold mother's saree (Stars and Sky)

ಅಕ್ಕ ತಂಗೀ ಮನೀಗೆ ಹೋಗುದಿಲ್ಲ

ತಂಗಿ ಅಕ್ಕನ ಮನೀಗೆ ಹೋಗ್ತಾಳ

ಉತ್ತರ : ಸೇರು, ಪಾವು

younger sister goes to Elder saister's house

elder sister does not go to Younger sister's house (seru, Pavu)

ಅಕ್ಕ ಅಕ್ಕ ಗಿಡ ನೋಡು

ಗಿಡದ ತುಂಬ ಕಾಯಿ ನೋಡು

ಕಾಯಿತಿಂದವರ ಬಾಯಿ ನೋಡು ಯಾಲಕ್ಕಿ

Sister Sister see the tree

See the nuts in the tree

See the mouth who ate the nut (cardamom)¹⁹

“Through riddle we become highly humanized and get the knowledge about the meaning of life. In riddle we notice not only the beliefs and superstition but also moral teaching”.²⁰

According to Durga Bhagavat, “The riddle incorporates a question primarily and an answer secondarily. In the question a fact is concerned in the form of metaphor, while in the answer, the hidden meaning is revealed and the real purport of the implied sense is fully expressed. Concealment thus, becomes the most vital function of the riddle.”²¹

Riddles impart knowledge or moral instruction in an amusing manner. The main practical purpose of the riddle is educative.

Folk Songs :

“A folk song is neither new nor old because it is continually taking on new life. It is an individual flowering on a common stem”.²²

Folksongs are generally defined as songs which exist in the repository of a folk group. According to the Encyclopedia Britanica, folksongs are “Primitive spontaneous music”. It does not mean that the folk songs were composed in the by-gone and olden days. The process of production, revision, improvement and even corruption of folksongs is continual.

A folk song is a lyrical, short, simple less artistic but, rhythmic song of a folk community. Folk songs generally reflect the social heritage, the environment and the folk life in a particular territory. It is

usually create for entertainment, enjoyment or emotional outlet that can be easily sung, understood and learnt on different social occasions by all the members of the folk group with no distinction of singer and listener. It requires no prior setting and no professional skill. It has the capacity of frequent addition, deletion and modification and has no known originator or possessor. It is transmitted, circulated and perpetuated spontaneously through oral tradition from person to person or from generation to generation.

Folk songs play a vital role in educating the younger generation. The simple tunes of songs enlighten the tender minds of children with the useful knowledge of geography and history in the easiest manner. Even now, in the primary schools of the villages, one can observe the children sometimes learning their subject matter in the tunes of songs. The moral songs teach the younger generation the norms and conduct of society and philosophy of life. Besides this, the knowledge of biographies of worldly and mythical heros is received through folk songs. The folk songs also impart technical know-how of ploughing, sowing irrigating and harvesting to the people.²³

Folk songs serve the function of a communication channel for knowledge and beliefs. The songs depicting new rules regarding land, revenue system and social legislations, provide some knowledge to the folk. These also impart technical knowledge regarding improved methods of agriculture, etc. Besides these provide moral, philosophical and historical knowledge to the folk. These also impart worldly wisdom and practical knowledge about the conduct of everyday life. "The real value of folksongs, as a source of sociological data, lies not in its concern with particular persons or incidents, but in its typical portrayals of situations, relationships and attitudes."²⁴

Folk songs play a significant role while celebrating various ritualistic functions among rustic of villageside. Folk of Karnataka sing

many songs during birth, puberty, upanayana, marriage, and death also. With out folksong there will not be any auspicious function. At least one folksong i.e. sobane pada or aaratipada should be sung.

Folk songs in Karnataka are almost sung in the villages and even in towns. Songs are sung far and wide, capturing the minds of all sorts of men and women. These songs are also full of poetic and tender associations of the people.

“A folk song is differs from a classical lyric. It has rhythm and rhyme, sung by folks and it has spoken phraseology.”²⁵

Educated people are feeling that they are giving importance to education. But the folk of Karnataka, the illiterate fellows realized and gave utmost importance to education. For them education is not only reading and writing. According to them education means knowledge which help them to lead contented and peaceful life. They prayed God and Goddesses to avail knowledge. Their humble request and pure mind communicates us that the illiterate folks of Karnataka gained knowledge by performing rituals and other activities.

We can see the following lines to understand their minds.

Folk Story :

Stories short and long, in a variety of forms and dealing with diverse themes have been found and collected in Kannada. Though the purpose of the narrative is both entertainment and enlightenment, the former usually gains emphases. In folk literature, question of probability or realism do not arise at all. The natural and the supernatural easily coalesce, and traffic between earth and heaven and hell is easy and common. When a human being marries a celestial maid or a celestial damsel is enamoured of a mortal, all kinds of difficulties arise, jealousies are roused, impediments are created by men and demons alike and the hero and the heroine after perilous fights and strange escapades get

finally united and everything ends happily. Folk tales do not have unhappy endings.

Like the supernatural, the magical element too makes frequent appearance in Kannada folk-tales. The story of the gem in the serpent's hood or that of the young acrobat appears with slight variations all over Karnataka and have drawn the attention of scholars and researchers as being typical. These and similar stories could be described as complex narratives but, there are large number that are straight forward in their manner and intent. There are the clever and the stupid stories of birds and animals, all of which reveal a moralist bias but the narration is always vivid and attractive. In the former category, the clever and the stupid find themselves in opposite roles in the peculiar circumstances of the story. Such situations make for humour as in those other stories which are intended to be humorous, like the story of the winding mistral who in the course of the single night cheated four women; or the story of the night-blind son-in-law who makes a fool of himself when he went to his wife's parental home. Animal stories are pretty common and the intension is mainly moral. What provides interest is the free intercourse between the animal and the human world, and even the occasional metamorphosis into all the animals of the forest figure in one another of the stories. Equally common are the stories of cruel kings and childless queens and of the strange happenings inside royal palaces. Nothing limits the folk imagination in the invention of stories and the teller always displays his art in making his narrative absorbing and in the end instructive.

It is only in recent years that the collection, research and preservation of Karnataka Folk Tales is being done in an organised and methodical way, keeping in view the extensive back ground of songs, proverbs, beliefs, customs and conventions, habits, modes of dress and occupations of the olden times.

The Folk Tales of Karnataka throw ample light on the age-old culture and civilisation of the region. They reflect the basic norms or values, ethical, spiritual and social, which form the life-spring of Karnataka culture. Many changes are taking place in our way of life now. While we absorb and assimilate the new ways and ideas in our culture and adapt ourselves to the changing times, our simple folk tales help to keep alive the basic values of life.

Karnataka Folk Tales have been handed down from generation to generation through written or oral stories. It is a perennial running current. Often they were coloured by individual imagination and exaggeration. Entertainment was their main purpose.

The Karnataka Folk Tales may be divided into certain categories (which may overlap)—Myths, Legends, Fairy Tales, Merry Tales, Romantic Tales, Riddle Tales, Intelligence Tales, Magic Tales, Wonder Tales and Supernatural Tales. Generally myths have a spiritual or religious background. Often the dividing line between myths and legends is so faint as to be almost imperceptible. The legends have historical figures, saints, local deities and gods as their chief characters. A temple here, a mountain there, a holy river in some other place would have the halo of a legend. Animals also play a prominent role in myths. Moral lessons are often taught through the animals in fables or moral stories. Supernatural Tales and Wonder Tales are full of witch craft magic, demons and devils. Fairy-tales or Popular Tales (which are also called House hold Tales) have Kings, Queens and Ministers playing an important role in them. Most of the folk tales have a happy ending indicating the triumph of the good over evil or the triumph of virtue over vice.

Panchatantra Stories:

Panchatantra, a well known collection of fables, has been rendered into old Kannada by Durgasimha. This version of panchatantra(1031) has

to its credit a few noteworthy features. First, Durgasimha has based his work on the panchatantra of vasubhagabhatta which owes its origin to the five stories; written by Gunadhya in Paishachi languages secondly, it is quite different from that of the famous Vishnusharma's Panchatantra. It is the first collection of fables translated in to a regional language of India. Vasubhaga's Panchatantra is popular in south India and south-eastern parts of Asia.

There are about 60 fables in Durgasimha's panchatantra interwoven with ethical teachings and 'katha shlokas' (verses giving the summary of the stories). Durgasimha has included about 13 fables of his own and these are not so far found in other versions of panchatantra.

Nayasena is another outstanding narrator of fables and parables. Even though all his stories in his work Dharamitra cannot be called parables and fables, there are about 15 fables such as 'Yajnadatta and mangoose'. 'Kapalika and the young elephant', 'Serpent, tiger, monkey and the goldsmith who had fallen in the old well', and others which are noteworthy. A few of these stories are in Durgasimha's Panchatantra also. These stories in Dharmamitra aim at preaching the precepts of Jainism.

Thus, the trend of popularizing fables and parables has been there in Karnataka since the beginning of Kannada literature. After the 12th century the revival of such stories became noticeable during the 19th century alone. Some missionaries and enthusiastic Kannada writers helped to strengthen the publications of fables and parables as these stories were useful in the new set-up of education during the British rule in India.

The fables of Hitopadesha, a literary work just like Panchatantra were introduced to Kannada people only during the first half of the 19th century. There is a book named Sanna hitopadesh (1836) meant for children of 6 to 8 years. The renowned scholar S.G. Narasimhachar translated into lucid Kannada the complete *Hitopadesha*.

Aesop's Fables were unknown in Karnataka earlier. Due to the efforts of Walter Elliot a British officer, who was interested in these fables, a translation of Aesop's Fables in simple Kannada was brought out as a text book for children (1840). Rev. W.C, Worth of the Basel Mission also published Aesop's Fables in Kannada (1840).

Manvi Veerappa's Kathasagara, the author states that he started to write these stories in 1851) is to be noted because of the influence it bears of *Brihatkathakosha*. The stories are narrated by Kathasagar to king Vajrachuda- mani. The stories are not interwoven but they are independent and separate fables and parables which number forty. The narration of the stories is not so pleasing and most of them are in low taste. A collection of short stories by Subbaraya published by the University of Madras (1846) has no teachings as its aim. The parable of 'Soldier and his sword' conveys the moral of good and bad deeds. The fable 'Vulture and crow' tells how a doctor who cannot cure his patients is also useful to them. Thus this collection has different types of stories,

Katha saptati published by Wesleyan Mission Mysore (1830-1840) has the fables selected from I :& Aesop. There are other popular stories meant to teach to the primary school children, especially in Mysore state. Rev. D. Sanderson of the same Mission published two volumes of such 'Katha sangraha' to enable foreigners to learn Kannada. *M.S. Puttanna has made a name in the field of stories with in persons of all ages.*

Rev. F. Kittel of the Basel Mission edited and published the stories of Panchatantra (1864) with a very scholarly introduction. It is believed that Mummadi Krishnaraj Wodeyar, Maharaja of Mysore State, translated Panchatantra (1865). Rev. Garret of the same mission also edited and translated Panchatantra (1865).

Both the works of these scholars were very useful to the students. The name of Siva Rudrappa Kulkarni (Gourish) deserves notice in the history of fables and parables. His stories aim at moral teaching and they

are concerned with the modern society. He translated Hitopadesha (1900). His literary work Nanna tayi (1901) and Nada netegar are noteworthy. Most of the stories are his own while some of them are influenced by the old fables.

Durgasimha panchatantra (1920), summarised in old Kannada prose by M P Pujar was in constant use as a text book in the early years of this century. The fables of Durgasimha had been for the first time popularised by M.P. Pujar. During this period Devudu Narasimha Shastry translated in modern Kannada the complete work of Vishnusharma's Panchatantra. G.P. Rajaratnam is a pioneer in the translation of the Jataka tales into Kannada which preach moral precepts of Buddhism. The fables and parables of Jataka tales are very near to the common mass of people and quite appealing. Among different collections of Jataka tales by Rajarathnam Budhana jatakagalu (1937) may be noted. Rev. Cherappa Uttangi's Drishanta darpana (1939) is collection of stories with philosophical import. Sali Ramachandra Rao translated in simple Kannada such stories and his work is named Buddha Jatakagalu (1948). A.R. Krishnashastry's Kathamrita (1952) is a treasure of stories in which there are Panchatantra fables also. The famous story of Punya Koti is a well-known fable, peculiar to Kannada soil and hence is popular; the fable teaches the moral of speaking the truth.

Stories are narrations of incidents. Several stories are fictitious narrations. Stories have a long tradition all over the world. They are as old as human civilization. Irrespective of time, space and language, the aim of stories is to propagate virtues among people of all ages children, young and old. Many times these Stories are religious in nature.

Children are crazy about stories. They learn stories from elders, specially grand father or grand-mother, in their families. Since they leave a very strong impression in their mind, stories play important role in shaping the character and life of children. If stories meant for such a

purpose are simple, short and easily understandable, they leave a quick impression upon the minds of children. In the 'Panchatantra' stories animals, birds and other small creatures are visualised and made to talk like human beings. Sometimes, in them there are sub-stories, stories within stories. Through these chains of stories highest virtues of life are preached.

In olden days, when modern entertainment was not available, people used to assemble at one place in villages or in fields during the time of harvesting, after day long hard labour, and listen to stories. Indian literature is very rich in such small stories. The eighteen Puranas and Upapuranas contain several stories and sub-stories. The two epics, the Ramayana and the Mahabharata, devoted to the stories of the heroes Rama and the five Pandava brothers, also contain several other stories. Apart from these, there are several works devoted for small stories. Important among them is the Brihatkatha by Gunadhya of the 1st century A.D., written in Paisachi language. His native place, Pratishtana, is identified as Paithan on the bank of the river Godavari. The Gang king Durvinita who ruled in Karnataka from 529 A.D., translated this into Sanskrit. Buddhasvami of Nepal also collected the stories from the Brihatkatha and wrote the Brihatkatha Slokasangraha in 8th-9th centuries A.D. Its another collection was made by Kshemendra in 1037 A.D. Somadeva of Kashmir also has made another collection of the same stories under the title Brihatkathasaritsagara or Kathasaritsagara.

The Jatakamala of Aryasura composed in c. 400 A.D. contains stories connected with the life of Bodhisatva or previous lives of Buddha. These stories became popular from the time of Buddha. Similarly, Aradhana stories like Avadanasataka, Divyavadana, Avadanakalpalata etc., are popular among the Jains. Purpose of this literature is to describe the courageous acts of the Jains.

The Panchatantra and the Hitopadesa contain exclusively stories of niti or moral conduct. Originally, the Panchatantra is of two traditions. One is of Vishnusharma of about 1st century A. D. and another is of Vasubhaga of about the Same time. Based on these two traditions several other versions or translations are written later in different languages in different parts of the world. In Karnataka, Durgasimha composed the Panchatantra in Kannada in 1031 A.D., based on Vasubhaga's tradition of the Panchatantra. The Hitopadesa is also another tradition of the Panchatantra. It was written by Narayana under the patronage of Dhavalachandra of Bengal. It has not been possible to identify either of them. Its earliest manuscript found is of 1373 A.D., although it was composed much earlier.

The Monkey and the Crocodile :

Vishnusharma narrates the story of the monkey and the crocodile in this manner. A monkey lived on a huge rose-apple tree on the shore of the sea. One day a crocodile came out of the sea, and rested in the soft sand below the tree on which the monkey lived. The monkey greeted the crocodile as its guest and threw down from the tree, rose-apples with a prayer to eat them since serving a guest, in this case the crocodile, was its duty. The crocodile was immensely pleased to eat those nectar-like fruits. The crocodile engaged itself in pleasant conversation with the monkey and returned to its home. Thereafter, the monkey and the crocodile met with each other every day under the rose-apple tree and spent the time happily.

One day the crocodile ate some rose-apples, took the remaining to its abode and gave them to its wife. The wife asked where from it was getting such fruits which were like nectar. The crocodile informed its wife that it had a good friend in a monkey, who gave those fruits. Then the wife said that whosoever ate such nectar-like fruits every day, must have a heart full of nectar. It implored to bring the monkey's heart by

eating which it would never grow old or sick, and would live to be a pleasurable wife. The male crocodile took objection to this idea since the monkey had become dear to it, and was like its brother. It would not kill the monkey which gave it fruits every day. Then The wife said that her husband had never refused her anything before, and suspected that it was a she-monkey that gave him fruits daily, and perhaps she was his beloved, a reason why he was not willing to bring the monkey. Finally she vowed that until the heart of the monkey was brought to her she would starve herself to death. Knowing the anger of its wife, the crocodile thought that only remedy was to kill the monkey. So it went to bring the monkey.

The monkey which had missed its friend for long days, finding it bereft of earlier enthusiasm, asked the reason of its distress. The crocodile replied that its wife scolded it saying that although it was eating the fruits given by its friend not even once had it, in turn, brought the friend home and honoured. The wife now vowed that it would die, unless the monkey was brought home. Hence the crocodile implored upon the monkey to go to its house as a guest and accept its service. But the monkey said that since it lived upon the trees and the crocodile's abode was in the water, how could it go there at all? The crocodile asked the monkey to climb on its back and travel comfortably without fear. Hearing this the monkey sat on the back of the crocodile and proceeded. When the crocodile was swimming in the deep sea the monkey was terribly frightened of the large waves and asked the crocodile to move slow. Hearing this the crocodile realised that the monkey was now completely under its control. This was the right time for its telling the truth. So thinking it told the monkey that it had deceived it and brought it to its death, because, its wife had expressed a desire to eat the monkey's heart. Angered at what the crocodile had narrated, the monkey asked the crocodile to explain why it or its wife took such a decision when it has done no injustice to them. The crocodile replied that since those fruits given by the monkey were so sweet like

nectar its wife developed liking to eat the heart of that which had eaten those fruits. The intelligent monkey having heard this, complained why it did not tell these facts while on the shore. It had two hearts one of which tasted sweet had been hidden in the rose-apple tree. It could have brought it. The heart with it then was not of much use to the crocodile's wife. Going to their house without the sweet heart was in vain. If it was taken back to the tree, it would bring the sweet heart. Believing the words of the monkey to be true the crocodile turned back and swam back to the rose-apple tree. When it touched the shore the monkey hopped and jumped farther and climbed up the rose-apple tree and felt happy that its life was saved. When the crocodile asked for the sweet heart, the monkey scoffed about any one having two hearts. It asked the crocodile to go home and never come back near the tree.

Samutpanneshu Karyeshu buddhiryasya na hiyate|

Sa eva durgama tarati jalastho vanaro yatha |

One whose intelligence does not become dull in distress, will get rid of problems, like the monkey which escaped from the sea.²⁶

The Loyal Mongoose :

The story of the loyal mongoose is narrated by Vishnusharma as follows. In a certain town lived a Brahmana. His wife gave birth to a son. On the same day a mongoose also gave birth to a baby. The wife was treating the mongoose as her own son, but did not trust it, since it was an animal. One day she laid her son in the cradle, asked her husband to take care of the child and went out with a water pot for bringing water. Soon thereafter, the Brahmana also went out for begging alms. Then a black snake crawled out through a hole. Seeing it the mongoose fell upon the vicious serpent, fought with it and tore it into pieces. It was happy with its own heroism. It ran, blood trickling from its mouth, to meet the mother, to show its heroic deed. But, when the mother saw its bloody mouth and

its excitement, without perceiving dispassionately, without stopping to know what had happened, imagining that the mongoose had killed her child, out of anger she threw that water pot on the mongoose as a consequence of which the mongoose died instantly. The Brahmana's wife rushed in only to find the baby safe and playing. Pieces of a great black snake had scattered by the side. She then realised her mistake and started feeling sorry for having killed the mongoose which had saved her son's life. By then, the Brahmana returned. She told him that without doing what had been told of him and by going out with greed he had committed the sin of killing their son.

Aparikshya na kartavyam kartavyam suparikshitam |

paschad bhavat Santapo Brahmanyam nakularthatah ||

One should not act without perceiving; should act only after perceiving. Otherwise, like the Brahmana woman who felt for the mongoose, one would sorrow.²⁷

The narration of this story by Durgasimha is similar with some variations. Here the Brahmana came to know that the king was making donations, tied the mongoose with a long rope near the baby's cradle and went to the king to receive the donation. When he returned, he saw the mongoose smeared with blood and smashed its head. In haste, he went inside and saw the child sleeping happily in the cradle and the dead serpent lying in several pieces, below. Then realising his fault, he returned to the mongoose, and sprinkled water on it. But, by then it was dead.

The folk tales through phantasies, make-belief and complecent understanding help primitive man to satisfy his curiosity about the mysteries of the world and particularly the very many inexplicable phenomena of nature around him.

“Why and wherefore” of the primitive minds have tried to seek an answer in the surrounding animal and plant kingdom. Animals are grouped into different categories according to their intelligence and other habits. The fox is always sly while the cow is gentle; The lion and the tiger have a majestic air while the horse is swift, sleek and intelligent. The slow-going elephant does not forget its attendant nor does he forget a man that teases him. Monkeys are very close to man. The peacock is gay while the crow is shrewd. The tortoise slow-going but surefooted. The hare is swift but apt to laze on the road. The primitive mind has enough intelligence to decipher these inherent characteristics of the common animals he meets. Similarly, when he sees a large and shady peepal tree he naturally regards it as the abode of the sylvan god. The thick jungle with its trees and foliage is known to be frequented by thieves and dacoits. Any solitary hut in the heart of the forest must be associated with some. One unscrupulous or uncanny. These ideas are commonly woven into stories and through them the primitive mind seeks to satisfy the eternal why and how of the mind. Folk literature is often crude and even grotesque. The stories of the witches and the ogres come in this category. There is nothing to be surprised at that. They reflect the particular stage of the development of the human mind and also are a projection of the beliefs and fads of the mind. Scientific accuracy should never be looked for in folk tales although folk tales are a very good reflection of the social developments of a particular time.

The last source of the folk tales is human society itself. The elemental moorings that are at the root of human society are sought to be illustrated in folk tales. The day-to-day life of the common man finds its full depiction in the folk tales. Parental love, family happiness, children’s adventurous habits, love and fear of the unknown, greed etc. are some of the usual themes of folk tales. The common man yearns for riches and comforts he cannot usually look for. He dreams of riches, princes,

,kingdoms etc. and finds satisfaction in stories of fantasy. Men love gossip and scandal. Women cannot keep secrets, children will love their parents,, a mother-in-law will always think the daughter-in-law needs to be told what to do these are some of the basic ideas that make much of our daily life. The folk tales are woven round them and whether fantastic or with a moral undertone they only reflect the daily chores, tears and joys of the common man.

The Warrior Queen:

Mallamma was the brave daughter of Madhulinga Nayaka. From childhood, she was extra ordinarily courageous and intelligent. She had the same education along with her brothers in Kannada and Sanskrit. She was also given training in warfare by her father and became an expert in the art of fighting. When she came of age, she was married to Isha Prabhu, the ruler of Belavadi.

Belavadi was a small state. But its rulers valiantly defended its independence. No enemy could conquer it. When a Maratha king, on his way to the South, camped in Belavadi, Isha Prabhu, who believed in the Karnataka tradition of hospitality, started making arrangements for the comfortable stay of the royal visitor. Some Maratha soldiers wanted milk. They drove a few cattle from the surrounding villages to their camp. The commander-in-chief of the Belavadi army went to the visitors' camp, to bring back the cows. But he had to return without success.

Mallamma, the queen, was furious, when she heard about this incident. She took out her women's army, and defeated the Maratha army. She collected all the cows and brought them back to the villages. The Maratha ruler did not want to humiliating defeat at the hands of a woman and decided to take revenge for it. He brought a big army and surrounded the Belavadi fort.

A fierce battle took place in which Isha Prabhu was mortally wounded. There was panic in the Belavadi army, after the beloved king

was carried away from the battle field. The queen Mallamma immediately took over the command of the army. All the soldiers, who were running hither and thither in fear and confusion got inspiration to fight back the enemy with courage. Within a few hours the enemy was beaten back from the fort. Isha Prabhu died happily, after asking Mallamma to preserve Belavadi's independence at all costs.

The Maratha king, who suffered a second defeat at a women's hand, was amazed. He did not know how or way he failed to conquer such a small state. The siege of Belavadi continued for another month. Food, arms and other things ran short inside the fort. Mallamma knew that she could not protect the fort any longer. She took her army out of the fort and plunged into a battle with the enemy. Her bravery and courage staggered the enemy. Her bravery and plunged into a battle with the enemy. However, Mallamma's small army could not face the huge Maratha army for a long time. At last, only a handful of the queen's personal guards remained fighting. The enemy commander Dadaji broke the hind leg of Mallamma's horse. She kept fighting on foot, till she fell down unconscious from severe injuries. Dadaji took her prisoner and carried her to his king.

The Maratha king was a man who admired bravery. He received Mallamma in his camp with great respect. He extended a hand of friendship to Mallamma.

Obamma :

The heroism of Obamma has no match in the folklore of Karnataka. She was an ordinary woman. She could neither write nor read. She was absolutely ignorant of the art of warfare. She had never talked or boasted about her love of her country. But she turned out to be a brave heroine, who saved the fort of Chitradurga from the attack of the enemies. She was the wife of one of the guards, who kept watch over the fort.

With the decline of the kingdom of Vijayanagar, a number of small kingdoms sprang up all over Karnataka. Chitradurga was one of them, which was ruled by the family of Nayaks. For a long time the Nayaks protected their small kingdom from attacks of the Marathas on one side, and the Muslims on the other side. The ruler of Srirangapatnam, time and again tried to conquer Chitradurga, without any Success. Once he brought a big army and surrounded the fort. A month dragged by, but they could find no way of entering the fort.

So the ruler of Srirangapatnam engaged spies to find out a secret passage or opening in the fort. One day one of the spies spotted a curd-seller entering the fort through a crack in the wall. The crack was so small that only one person could crawl through, at a time. Immediately a wing of the enemy army decided to use that secret passage, to gain entrance into the fort. At that time Obamma's husband, who was guarding that passage, had gone to his hut close by, for his meal. There was a pond near the entrance. Obamma had served her husband and had come over, to the pond to carry back some drinking water when she heard the movements of the enemy army outside the fort, immediately, she became aware of the danger. She knew that her husband would lose his life, if the enemy succeeded in entering the fort. Also she did not want her people to face defeat and humiliation, as a result of this sudden attack She ran to her hut and brought a big pestle, which she used for pounding grain etc.

She stood close to the entrance, holding the pestle in her hands. As soon as a soldier's head came out of the crack, she cut it off and threw aside the body. Thus, she took on the form of Durga, and chopped off the heads of hundreds of soldiers. Her husband waited for his wife for a little while. As she did not turn up, he came to the pond to see what had happened. Obamma was in no condition to recognise him. So the guard, fearing that she might chop off his head too, ran away from there and started sounding his bugle frantically. On hearing this, the army of

Chitradurga, which was always on the alert, came rushing to the spot. Obamma was distracted for a moment, and an enemy crept behind her and killed her. Chitradurga's army drove back the enemies, but the ruler Madakarinayaka could not have the proud privilege of honouring Obamma.

The Unfortunate Marriage :

Akka Mahadevi is a beloved saint of Karnataka. She expressed her love for Siva in beautiful verses which are still sung in Karnataka.

Akka Mahadevi was born at Udutadi near Shimoga. Her parents Sumati and Nirmala were great devotees of Lord Shiva. She grew up into a fine flower of beauty and innocence. As she came of age, her parents became anxious to find a suitable match for her. Akka remained quite indifferent, as something in her told her that Chenna Mallikarjuna or Siva alone was her lord.

One evening Kausika, the chief of that place was returning in a procession from his royal hunt. Akka had also gone to see the show. Kausika saw her and wanted to marry her. As he was a Jain, and Akka a Veer Shaiva, her parents did not know what to do. At the same time they did not want to make Kausika angry by their refusal. Akka knew about her parents' disturbed feeling and decided that she would marry Kausika and try to convert him later. So she agreed to the match, on condition that Kausika should not come in the way of her prayers and worship. She said that she would leave and go away, if he broke his promise thrice.

Kausika was overjoyed to hear that Akka had agreed to marry him. He did not pay much attention to her condition. He thought that she would stop her prayers once she moved into the royal palace.

But Akka Mahadevi could not be tempted by the luxuries of the palace. They held no attractions for her. Kausika was very angry, as Akka was always absorbed in worship and prayers. Twice he tried to disturb

her. Yet another time, some Jangamas or Shaivite priests came to the palace to meet Akka Mahadevi. Kausika drove them away and spoke to them in a very insulting manner Akka could not tolerate her husband's behaviour. She left the palace and visited all the places where Shaivite saints lived.

At last she arrived in Srishaila, where Lord Shiva resided in all glory, protecting his children Akka spent her last days there and attained moksha.

GIRIAMMA :

The name of Helavankatte Giriamma is a house hold word all over north Karnataka. Her devotional songs are very popular among women in places like Ranibennur, her native place, Harihar and Dharwar.

Giriamma is believed to be the avtar or rein carnation of Kousalya, mother of Rama. Some believe that she is Devaki, the mother of Lord Krishna, who appeared in the human form on the earth, to sing the Lord's greatness.

Giriamma was married to Thipparasa, the chief of Malebennur. She had many divine powers. She could recall the past and tell the future of a person. Crying children would start laughing at her sight. They would be cured of high fever at the mere touch of her hand People would pour into her house, with various offerings. On festival days, it was only Giriamma who cooked offerings to Lord Ranganatha, the local deity of Malebennur.

Giriamma was a great devotee of Lord Gopalakrishna. She had composed many devotional songs, singing the glory of the Lord. Every day, she churned buttermilk for butter and lovingly offered it to Bala Krishna. If Krishna refused, she would sing in anger. If he ate it, she would laugh happily. It is believed that Lord Krishna, impressed by her devotion, would reveal himself in various forms before her-sometimes as the Lord himself, sometimes as a cow-herd boy and sometimes as Radha.

Giramma would sing and he would dance and play flute before her. She would also delight her devotees with various stories of the avtar of Lord Krishna.

Soon, her fame spread all over north Karnataka. A section of people became jealous of her popularity. They said that a decent married woman had no right to sing, dance and preach, in public. They took up this complaint with Sumatindra Swamiji, a great saint of the time. But the Swamiji himself came to Malebennur to see the divine woman. Giramma started singing and the Swamiji could see Lord Krishna dancing to her tune! He was even more wonderstruck, when Giramma carried baby Krishna in her arms, and brought him before the Swamiji for his blessings.

Once the prince of Punganur has lost his eyesight. He went to Tirupathi to pray to Lord Venkateswara to give back his eye and told him in his dream, that Giramma would give back the other. Giramma sang a song, coaxing Lord Krishna to be merciful to the prince. The prince got back the other eye, and joined Giramma in his prayers to the Lord.

Another devotee of Giramma, called Rangappa, came to Malebennur to have the darshna of Lord Ranganatha. There his only child caught fever and died. Giramma soothed the grief-stricken parents and brought the child back to life.

It is said that Giramma went to a place called Kammaragaila on the banks of the River Tuagabhadra. While bathing in the river, she was lost in the current. People believe that it was she who had built the Maruthi or Hanuman temple in that place. Even today special puja is held at the temple on the day she disappeared.

The Bed of Thorns :

Once the king of Srirangapatnam had went for a hunt in the jungle. His servant came to clean his bedchamber while he was away.

The servant Nanjayya's eyes fell on the royal bed. It looked very soft, cosy and comfortable and he could not resist the temptation of lying on it for a while.

He made himself so comfortable on the soft and cosy bed that he did not want to get up at all. Gradually he dozed off.

In the meantime the king came back from the hunt to find his servant sleeping on his royal bed. He shook him and after he was fully awake, he slapped him hard. Nanjayya laughed a little and then started crying.

The king was puzzle and he asked Nanjayya, "Why did you laugh a little before you started crying?" Nanjayya replied, "Oh King! I laughed a bit, for I had the pleasure of sleeping on the soft bed, for at least a few minutes. Then I was slapped hard for that brief pleasure. I cried as I felt that the royal bed has a lot of worries and difficulties."

The king appreciated the truth in the servant's words. He said, "Yes you are quite right. The king's bed is not a .roses abed of thorns. Though the bed is soft, I always have a disturbed sleep, for I always keep thinking about the welfare of my subjects. I have many worries and difficulties. So do not be deceived by the softness of the bed." The king pardoned Nanjayya.²⁸

Such folk stories are dancing on tongues of folk. These folk stories have a capacity communicate subject effectively. These folk stories are must useful channel of influential communication to provide knowledge on many subjects. Students/children do grasp subject immediately which come through a story that too in their regional, rustic language. Teaching – learning process will be successful with the help of our folklore. It is not at all possible to deny the power of folklore which is an influential medium of communication.

REFERENCES :

- ¹ P.Varadarajan., 'Learning to Learn', Bhavan's Journal, Bharatiya Vidya Bhavan, Mumbai-400007, Dec, 15, 2007, p.72.
- ² Kakir, H., 'Indian Philosophers of Education', Asia Publishing House, pp.172.
- ³ Swami Vivekanand., 'Education', pp. 3-4, Ed. By T. S. Avinashalingam, "Educational Philosophy of Swami Vivekananda" Batore, Sri. Ramakrishna Vidyalaya Mission.
- ⁴ M. K. Gandhi., 'Towards New Education', Navajivan Publishing House, Ahmedabad, 1949, pp. 23.
- ⁵ Gandhi M. K., 'Basic Education', Navajevan Publishing House, Ahmedabad, 1959, pp. 108.
- ⁶ Ibid, p.74.
- ⁷ Sir Ernest Simon., 'Education for Citizenship in Secondary Schools', Issued under the auspicious of the association for education in citizenship, Oxford University, London, 1950, p.1.
- ⁸ R.N. Joshi, Sep, 11. 1977, Bhavan's Journal, Bharatiya Vidyabhavan, Munshi sadan Bombay, 400007, p.45.
- ⁹ Ibid, p.46.
- ¹⁰ Torsten Husen & T.Neville Postlethwaite, 'The International Encyclopedia of Education', Vol-4, Pergamon press, GmbH, Hammerweg 6, D-6242, 1985, p. 1904, 1905.
- ¹¹ Dr. Betageri Krishnasharma., 'Kannada Janapada Sahitya', 1976, p.19.
- ¹² Durga Bhagwat., 'The Riddle in Indian Folklore and Literature', p.3.
- ¹³ W.H. Jansen., 'American Folklore', 9-231
- ¹⁴ J.S. Celso., 'Encyclopedia of Religion and Ethics', p.765.

-
- ¹⁵ Devudu Narasimha Shastri., 'Karnataka Samskriti', 1935, p-43.
- ¹⁶ Ha.Ma. Nayak., 'Janapada Swaroopa', 1971, p.30-31.
- ¹⁷ Simpi Linganna., 'Janaangada Jeevaala', 1960, p.61.
- ¹⁸ Alexander Haggerty Krappe., 'The Science of Folklore', p. 201.
- ¹⁹ S.G. Imrapur., 'Janapada Ogatugalu', Karnatak University, Dharwad, 1978, p.183-184.
- ²⁰ Shankar Sen Gupta (ed)., 'Folklore', Vol-22, No-12, British Indian Street, Calcutta, Dec, 1981, p.246.
- ²¹ Shankar Sen Gupta (ed), 'Folklore', Vol-3, No-7, British Indian Street, Calcutta, July, 1962, p.2.
- ²² Encyclopedia Britanica, Vol-9, p.448.
- ²³ Dr. Manorama Sharma., 'Folk India : A Comprehensive Study of Indian Folk Music and Culture', Vol-1, Sundeep Prakashan, New Delhi-5, 2004 p.xxxii.
- ²⁴ Ibid, p. xxxiv.
- ²⁵ Dr. S.F. Pujar., 'Social Work in Kannada Folk Songs', Unesco Club, Nagnur, 1997, p.33.
- ²⁶ Parab Kasinath Pandurang and Pansikar Vasudev Laxman Sastri., 'Sri Vishnusarma Sankalitam Panchatantrakam', (Nirnaya Sagar Press, Bombay, 1914); Ryder Arthur W. (Ed.): The Panchatantra (Jaico Publishing House, Bombay, 1986 Reprint), p.3 ; Huilgol Varadaraj., 'Durgasimhana Panchatantra Samikshe', Sahitya Bhandara, Hubli, 1976, p. 63.
- ²⁷ Ibid.
- ²⁸ Kannada Janapada Kathegalu, told by Nagamma Khanavali, Raichur.

CONCLUSION AND SUMMARY

No doubt, folklore of Karnataka is still spreading its fragrance not only in state but also in foreign countries. Folk customs, rituals, tradition, lifestyle, celebrations, folk theatre, folk arts culture handicrafts etc., are still alive with us. But most of the rituals and traditional performing arts have been disappearing from the scene.

Due to advancement of science and technology in the society there is a change in our thinking and attitude. Moreover there are complex activities among man and media. Modern mass media are ruling our society. People literally addicted to the modern mass media. There is no time to look back of our age old tradition and traditional media. But in these days people started to realize our value of folk culture, tradition, rituals, customs and other folk arts. Modern media viz., press, radio, television and films are inculcating many things of folklore in order to reach the mass. Folks do grasp immediately and understand the subject when it reaches to them in their native language, style or through traditional media viz., Sannata, Dodddata, Yakshagana, Puppetry, folk songs, Gee gee, Lavani etc. Govt. of India realized the importance of folk media long back and tried to spread knowledge of five year plans, other plans and programmes with the help of traditional media.

In these days once again Govt. of Karnataka started to re explore the treasure of folklore. Govt. implemented many programmes in association with Kannada Mattu Sangkriti Ilakhe, Janapada, Yakshagana Academi and Varta Ilakhe. There are many programmes of folklore going on periodically in one or the other parts of Karnataka state. Janapada Jatre, Janapada Utsava, Janapada Kala Sourabha, Gadinadu Utsava, Chalukya Utsava, Hampi Utsava, Kadambotsava, Karavali Utsava etc. Govt. has been providing platform to the folk artists and sincerely trying to popularize our folk performing arts among mass especially youngsters.

We are living in modern society. Villagers left their homes and forgot village culture. Most of the rustic people have migrated, settled in cities and suburban and leading materialistic life. Although they did not forgot their folk culture, custom, tradition, rituals completely. They have been following them in their homes without fail. But it is not appearing to the society as it was in their villages. It is limited to the four walls.

Folklore of Karnataka has been acting as a medium of communication. In one or the other way we have been using folk knowledge and arts to communicate to others. We have been using both verbal and nonverbal communication to convey messages.

Folklore has been playing a vital role in our life. It has its own impact on human society. Folklore is strong. Among modern mass media, Folklore is playing an important role as an influential medium of communication and people have been using it both consciously and unconsciously.

Folklore of Karnataka is a great treasure. It has varied and precious knowledge in it. One has to explore such traditional knowledge and should pass it on to the next generation so that they can make use of the most cheapest and influential media in their life. Due to modernization, in these days, such traditional knowledge has been gradually disappearing among the people. There is a great threat to the traditional knowledge, although the modern mass media viz. press, radio, T.V., cinema have inculcated such folklore knowledge in order to reach their target group and achieve their objectives. It is quite good and satisfactory sign that mass media are using traditional knowledge and creating awareness among public directly and indirectly. There is a need that all common men and women should realize the importance of traditional communication and its significance.

Folk arts, literature, culture, medicine, games etc are influential media of communication. That is why the modern society has already

realised the significance of them and using in their life. People of modern society especially in Karnataka state continue to accept our age old traditional knowledge and they have realized the importance of it. Gone the days when they were uttering as uncultured and uncivilized rituals, meaningless tradition, waste of time and energy. Today they have embraced such traditional knowledge which has so many ritualistic activities and following them throughout their life. Governments especially Govt. of Karnataka has also realized the significance of folklore communication and its influence. Govt. has been utilizing the folk media to convey the messages of various developmental projects, plans and activities.

Not only the Govt. but also various NGOs, national and multinational companies have found out the depth and importance of folk media. Therefore such, organizations and companies are reaching almost all and every corner of the state to promote their product and services. Folklore is acting as an influential medium of communication in the globalization context.

This study has spread in 10 chapters with relevant quotations, references, photographs etc.

In the first chapter there is an introduction, nature, objectives and scope of the study. In the second chapter, there is meaning and definition of both communication and traditional communication, theories of communication, mass media, viz. press, radio, T.V., cinema, internet etc.

In the third chapter the researcher focused on rituals of our day to day activities. Both verbal and non-verbal communication transmitting through them.. In a life span, birth, puberty, marriage, death and other rituals and their significance in addition to the modes of communication stated here. Rituals conducting and celebrating periodically are discussed viz. yearly, once in a three year and once in a ten year etc. A discussion

about fairs, festivals, Nadahabba, national festivals, significance and their power of communication.

In the fourth chapter a detailed discussion is on traditional communication, modernisation and modern society. Yet there are various mass media, we have been using traditional media knowingly and unknowingly. Folk of Karnataka have been enjoying by involving in various rituals and celebrations like Holi, Dasara, Deepavali and following tradition and culture.

In the fifth chapter, there is an information on folk theatre and mass media. Yakshagana, Shreekrishna Parijata, Puppetry are struggling for their existence due to competition with television. But television and radio both are supporting these folk arts to reach the mass. Both are getting benefit by mutual understanding and co-operation. Their ultimate aim is to reach the mass and convey messages. But one can not rule out the loss which occurred to the traditional media due to a strong competition in the global market. Further a description is there on the role of folk media during first war of Indian Independence.

In the sixth chapter, researcher discussed on how traditional knowledge is flowing through mass media like Press using folklore knowledge in its layout of pages, language, photographs, radio is using traditional knowledge viz. folk arts like song, sobanepada, riddle, ornates and moreover folk language to reach the rustic people. T. V. and cinema are also using folklore knowledge in the song, story, location, costume and body languages to reach their target group.

In the seventh chapter, the researcher has discussed on traditional communication and globalization. A description is there on usage of traditional media in advertisements, in star hotels while marketing products and services. Folklore knowledge has been widely used in the globalization context. Folk arts, culture, rituals, medicine, food, names,

costumes, handicrafts etc., have fully being exploited by the organisations in order to capture the market.

In the eighth chapter, a detailed description is there on folk communication and Dassehra (Nadahabba). Various art forms do show their skill and represent regional significance of Karnataka at one place i.e. at Mysore during Dassehra. Tablos convey messages of developmental activities of the state Govt. are definitely in the folk style. Sannata, Dodddata, Yakshagana, Jaggalige, Kaunsale, Veerabhadrana Kunita, Dollukunita, Bhootana Nritya, Somana Kunita, Halakki gaudara kunita, Keelu Kudure, Chittimela, Pupperty, Kodava Nritya, Lambani Nritya, Donne Varase, Gee Gee pada, Kolata etc., are eye candy during Mysore Dasara which communicate various messages, rich culture and tradition of Karnataka state. These art forms are the central attraction and they communicate effectively to the foreign travelers also, who don't know our languages. They can understand the dance, costume, feelings and emotions of the artists and context (to some extent) of situation. This is the influence and power of folklore communication.

In the ninth chapter, the researcher has dealt with activities of the Govt. Govt. gave a wide publicity about the various projects like family planning, literacy, HIV/AIDS control with the help of folk arts. Folk knowledge has been used in order to reach the mass i.e. target group.

Further a description is there on various Departments and of Academies of the Government and recent trends in Karnataka in order to popularize the traditional media.

In the tenth chapter, a description is there on traditional communication and Education. Significance and power of folk songs, tales, riddles, ornates, theatre, costumes, food are in education. Children do learn values, customs and tradition in their homes first. Mother is the first teacher and home is the first school for them.

In these days NSS, NCC, Scouts Guides, Sevalal, CT Camp, Youth festival etc are again exploring rich folklore culture and art forms of Karnataka. Teachers can make use of such folk art forms as teaching aids. Teaching learning activity would be interesting and fruitful with the help of folklore knowledge. Influences of the folk forms are most useful to the students of Pre-Primary, Primary and Secondary Classes.

Research findings and suggestions for further research activities in this line and a summary of the research work followed by opinion of folklorists, bibliography and reference books mentioned at the end.

Research Findings are as follows :

- Rituals are the part and partial of our life and they are giving messages to us in order to lead a contented and cordial life.
- Folk media are struggling for existence due to competitions of mass media especially television. At the same time folk media are reaching the folk with the help of mass media.
- Mass media are using traditional knowledge to reach their target group to convey their messages. Folk are feeling as it is our media.
- In the globalization context, organizations, national and multinational companies have been exploiting our traditional knowledge to gain wide popularity and profit. They are mesmerizing the folk in their advertisements where ever they are using the folk media.
- Folk knowledge including arts, literature, crafts and handicrafts etc. of Karnataka State are spreading fragrance during Mysore Dasara. Illiterates and foreign travelers are also getting knowledge only by observing and listening to the arts and music respectively. One could imagine the influence and power of communication of folklore in our State.

- Government realized the importance of the folk media long back and is utilizing them in various programmes to reach the entire mass of the area i.e. Karnataka State.
- Government has implemented various programmes to popularize and rejuvenate the folk arts in the State viz. Chalukya Utsava, Hampi Utsava, Karavali Utsava, Kadambotsava, Jilla Utsava, Gadinadu Utsava etc.
- Folklore knowledge has been used by the teachers and parents in educating children. Still the trend is continuing. College and Universities have been conducting ‘youth festivals’ where the student community is performing various folk arts after learning them with a keen interest.
- One or the other Folk media used during first war of Indian Independence in Karnataka where a large number of people gathered and influenced by the messages transmitted through folk arts and revolted against British rule. Still the legends, ballads and stories are dancing on the tip of the tongues of the people in Karnataka State.
- Universities have started separate Department of Studies in Folklore to study the rich folk culture and tradition in Karnataka and providing ample opportunities for the researchers to explore valuable knowledge in this regard. In these days younger generations is showing a keen interest to study and research in this field and have been contributing a lot.
- Folklore museums setup in Universities and outside definitely showing our rich culture, tradition and valuable knowledge and spreading fragrance of folklore of Karnataka. These are acting as the agents of folklore and communicating to the public who step in to the premises.

- Folk artists and folklorists are as living history of folklore in Karnataka. It is our duty to gain valuable knowledge and distribute to rest of the world and forth coming generations.

Folk artists, village arts and handicrafts have been suffering due to marketing problems viz. Potter, Carpenter, basketter etc. It is a peak time to revive the arts and start to utilize them. Plastic would not be a nature friendly which is causing numerous health hazards. Before disaster we have to realize and start to use the nature friendly materials which are cheap and helpful to us in all respect.

Suggestions for Further Research Activities :

Further research activities could be done in the areas as follows :

- Rituals have been playing a vital role in our life. One can study the rituals and their power of communication.
- Folk theatre could be used as an effective tool as a teaching aid. A separate study could be conducted on puppetry.
- Folk tales are also acting as an effective teaching technique. A study can be possible in this area.
- Attitude of folk towards modern mass media and traditional media is entirely different. A comparative study is also possible.
- Youngsters are gradually trying to learn our folk arts. Their interest and attitude in our folklore may be a subject to conduct a research activity.

ANNEXURE – I

OPINIONS OF FOLKLORISTS

- Dr. Ambalike Hiriyan

Folk performing arts should get a platform at village to state level. Everyone has to care vivid folk arts and support folk artists, so that artists could get confidence.

One has to maintain and retain their nativity without fail. Why should we hesitate and show inferiority complex to use colloquial language? Let us not show our textual knowledge in front of villagers. We should communicate to them in their language and maintain cordial relationship.

There is a great treasure of folk medicine in our state. A deep study is needed regarding folk medicine. A wide survey is necessary. Our youths have to involve in it then only they can realize importance of our folklore. They will show love and respect towards folk arts.

- Dr. D.K. Rajendra

Today old things are becoming popular in the name of fashion. Hotels and dhabas are using traditional lantern but using electric bulb in it.

The artists of Yakshagana and Talamaddale are communicating to the audience and spreading messages of family welfare, HIV/AIDS etc.

Folk arts should get a wide publicity so that our younger generation show their interest in them. Folk artists have to get remuneration in order to maintain and spread their art.

We have to select effective folk arts and teach to our younger generation. These youngsters should show their interest and learn and continue the tradition to the future world.

- Dr. R.V.S. Sundaram

Traditional media are also growing along with modern mass media. Today we have been giving more importance to vision media. But folk medium has its own value.

Youngsters are participating in cultural activities like Ganesh Chaturthi etc. It is happy that they are maintaining our tradition. Youths are using U-tube on net. They should get a lot of information of our folklore on net.

It is very much essential that our school children have to learn traditional games, folk music, and arts as co-curricular activities. Government has to think to implement a 'cultural policy' so that our heritage and culture should be preserved and spread among mass.



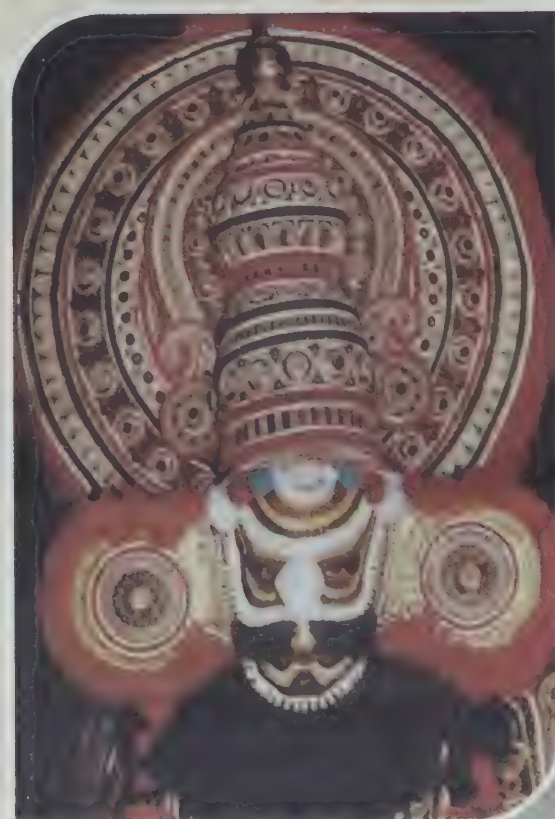
LEATHER PUPPET SHOW



A MODEL OF LEATHER PUPPET



KEDAGE MUNDALE



MAIRAVANA



ARTISTS OF DODDATA



ARTISTS OF DOLLINA KAI PETTU



ARTISTS OF SUDAGADU SIDDARU



FOLK DANCE OF GOULI COMMUNITY



SUGGI KUNITA



KORAVA DANCE



GARDI GAMMAT



**DOLLU KUNITA DURING
RED RIBBON EXPRESS**



GURCHI FOR RAIN



MARRIAGE OF DONKEY FOR RAIN



TIGER ATTIRE DURING MOHARAM



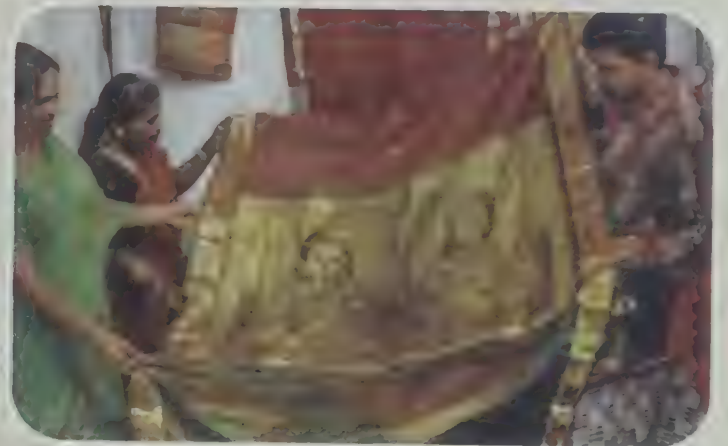
TRADITIONAL DANCE DURING
YUVA DHARWAD UTSAVA



FOLK DANCE DURING HAMPI UTSAVA



STUDENTS IN TRADITIONAL SAREE



TRADITIONAL SILK SAREE



TRADITIONAL FOOD FAIR



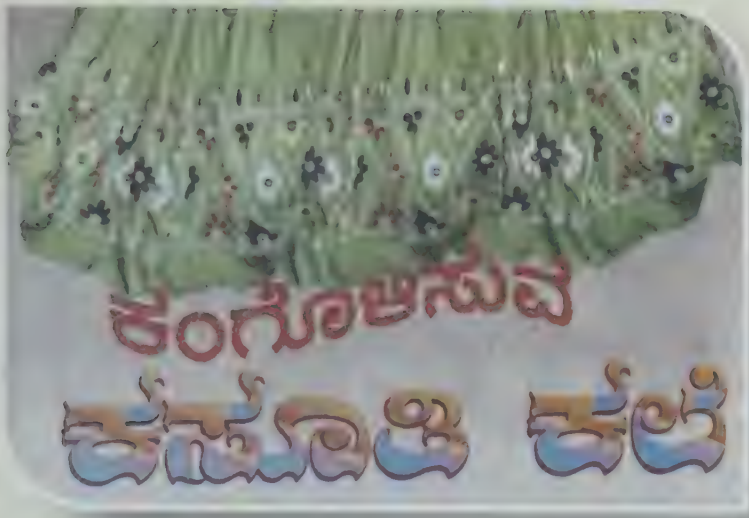
HASE ART



HASE ART ON CAPS



TRADITIONAL
FOOD ITEMS



KASUTI ART ON FROCK



KASUTI ART ON PILLOW COVERS



KASUTI ARTS MADE UP BY PEARLS

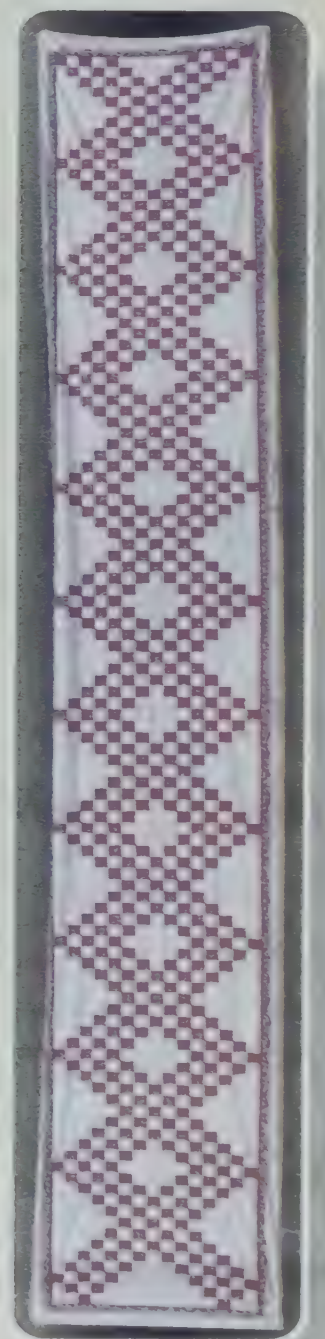


HEAD GEAR PREPARED FROM JOWAR STICKS



KASUTI OF PEARLS

AN ARTIST PREPARING HASE ART



HASE ART



TRADITIONAL DASARA DOLLS



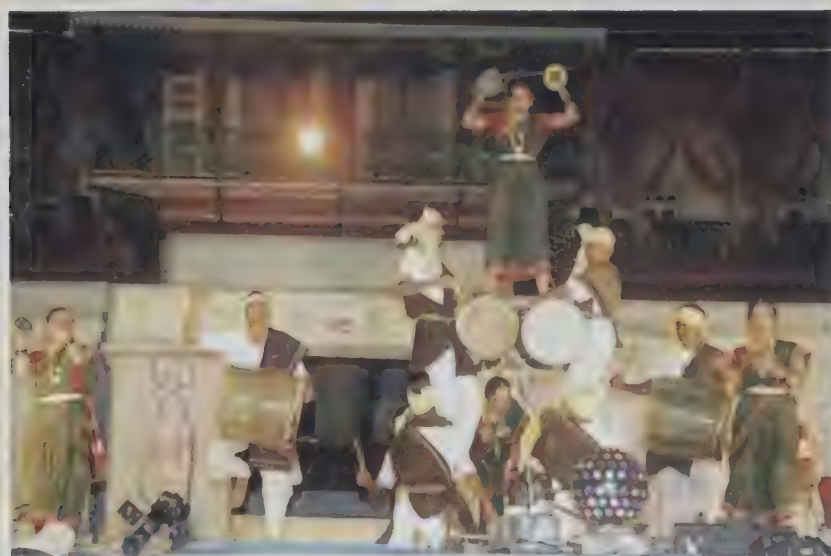
BAHUROOPI ARTISTS PERFORMING A SHOW



AN ARTIST OF DODDATA



WOMEN ARE SINGING TRADITIONAL SONG



STUDENTS ARE PERFORMING 'DOLLU KUNITA'

BIBLIOGRAPHY

- A V Patil., (1981), “Uttara Karnataka Janapada Kale Mattu Vidhi Kriyegalu”, KUD.
- A. A. Shaikh., (2004), “Globalisation : Its Clashes, Contents and Discontents”, Concept Publishing Co. New Delhi-59.
- A. Kumar., Editor-in-Chief, (2003), “Social Change Through NGOs”, Anmol Publications, New Delhi-02.
- Aditya Sengupta., (2006), “Electronic Journalism Principles and Practice”, Authors Press, New Delhi-92.
- Agarwal, B C., et al (eds) (1977), “Satellite International Television Experiment Bangalore”, India Indian Space Research Organization.
- Alan Dundes., 1978, “Essays in Folkloristics”, Ved Prakash, Folklore Institute, Meerut.
- Alexander Haggerty Krappe., “The Science of Folklore”.
- Amal Dutta., (2007), “Effects of Television and the Viewers”, Mittal Publications, New Delhi, 2007.
- Anil Dutt Mishra, “Globalisation : Concept and Nature” (Article) Concept Publishers Co. New Delhi-59.
- Arthurasa Berger., (1995), “Essentials of Mass Communication Theory”, Sage Publication, New Delhi.
- Arvind Kaur., (1999), “The Mass Media”, Institute for sustainable Development Lucknow and Annual Publication, New Delhi.
- B.S. Gaddagimath., (1969), “Kannada Janapada Geethegalu”, Karnatak Universtiy, Dharwad.
- Betageri Krishnasharma., (1976), “Kannada Janapada Sahitya”.
- Betegeri Krishnasharma., (1969), “Namma Sanskriti Paranpare”, Samaja Pustakalaya, Dharwad.

- Butcher, S. H. (Translation) (1961), "Aristotle's Poetics", New York : Hill and Wang.
- Centre for International Studies, (1966) Traditional Media in China Massachusetts, Massachusetts Institute of Technology.
- Chandrashekar Kambar, (1965), "Uttara Karnataka Janapada Rangabhoomi", Manvantara Prakashana, Dharwad.
- Chennamallappa Halasangi Mattu Geleyoru (ed)., (1971) "Garatiya Haadu", 4th Edn. Samaj Pustakalaya, Dharwad, p. 80.
- Cooper L., (1960), "The Rhetoric of Aristotle", Engle Wood Cliffs, New Jersey : Prientice Hall.
- Dasharath Oza., "Hindi Natak Udbhava Aur Vikas", Referred in R.B. Ittannavar, Sri Krishna Parijata: Ondu Adyayana., Ph.D. Thesis, 1984, K.U.D.
- Devudu Narasimha Shastri., (1935), "Karnataka Samskriti".
- Durga Bhagwat., "The Riddle in Indian Folklore and Literature".
- Durgadas Mukhopadaya., (1988), "Folk Theatre in Urban TV", Vidhura.
- Durgadas Mukhopadhyaya, (1987), "Traditional Media and Rural Development", Vidhura.
- E.W.Hopkins., "Origin and Evolution of Religion", Bhartiya Vidya Prakashana, Varanasi – Delhi.
- Edward Shils., "Tradition and Liberty: Antinomy and Interdependence.
- Edwin, Philip and Ages., (1975), "Introduction to Mass Communication", D.M. Company, New York.
- Encyclopedia Americana. Vol-I&II (2004), Scholastic Library Publishing inc. Dambury, Connectiont.
- Encyclopedia Britanica, Vol-9.
- EWCI (1975) "Information, Education", Communication in Population, IEC News letter, Special Issue, Honalulu, East West Centre.

G.L. Gomme., (1913), “Hand Book of Folklore”, Revised Version by. C.S. Burns.

G.M. Hegde., (1996), Uttara Kannada Yakshagana Rangabhoomi, K.U.Dharwad.

G.N.S. Raghavan., (1981), “The Contemporary Relevance of India’s Traditional Media”, in “Communication and the Traditional Media”, Indian Institute of Mass Communication, New Delhi.

Govind Prasad., Anil Dutt Mishra., (2004), “Globalisation Myth and Reality”, (Preface), Concept Publishing Co., New Delhi, 59.

H. J. Lakkappagouda., (2000), “Janapada Kaipidi”, Kannada Pustka Pradhikar, Bangalore.

H. K. Ranganath., (1972), “Not a Thing of the Past-Functional and Cultural Status of Traditional Media”, Paper Presented at the International Commission for the Study of Communication Problems, UNESCO.

H.L.Nagegouda., “Karnataka Prachina Janapada Kalegalu”, ‘Kausthubha’ Souvenir, Ed- M.V. Seetaramaiah, Ka.Sa.Pa. Bangalore-18.

Ha.Ma. Nayak., (1971) Janapada Swaroopa..

Huilgol Varadaraj, (1976), “Durgasimhana Panchatantra Samikshe” Sahitya Bhandara, Hubli.

J G Frazer., (1949), “Golden Bough” (Abridged Edition) Macmillan & Co. Ltd London.

J.S. Celso., “Encyclopedia of Religion and Ethics”.

J.S. Paramashivaiah., (1996), “Janapada Kelavu Mukhagalu”, Chetan Book House, Mysore-24.

Jane Ellen Harrison., (1913), “Ancient Art and Ritual”, Home University Library, London, Williams and Norgate, Henry Hold and Co. New York.

Kakir, H., “Indian Philosophers of Education”, Asia Publishing House.

Kamat Jyotsna K., (1980), “Social Life in Medieval Karnataka”, Abhinava Publication, New Delhi.

Kannada Janapada Kathegalu, told by Nagamma Khanavali, Raichur.

Keremane Shambhu Hedge., (1999),“Yakshagana Chintana”, Keremane Shambhu Hedge Shashthyabdi Sanmana Samiti, Honnavar.

Krashnamurthy Hanur.,(Ed.) (1998), “Janapada Mattu Budakattu Geetegalu”, Sahitya Academy, Ravindra Bhavana, No. 35, Firozshah Road, New Delhi-110 001.

Krishna Vattam., (2005), “Origin of Dasara”, March of Karnataka, Published by Vartha Ilakhe, Govt. of Karnataka.

Laswel, H.D., (1960), “The Structure and Function of Communication in Society in the Mass Communications”, ed. By W.Schramm, Chicago University of Illinois Press.

Leagans, J.P., (1961), “The Communication Process in Rural Development”, NY Correl Uni. Ithaca.

M.M. Kalaburgi., “Sri Krishna Parijata Mattu Siraguppi Sadashivayya”, an article published in Karnataka Bharati, 9-3.

M.S. Latthe., (2002), referred in Dr Channanna Walikar’s, “Samagra Janapada Samprabhandha Samputa” Dalita Bandaya Sahitya Prakashana Kendra, Gulbarga-585105.

Madhu Malik., “Traditional Forms of Communications and the Mass Media in India”, Communication and Society Series 13, Paris, France, UNESCO.

Manish, K. Varma., (2007), “Rethinking Modernity : A Sociological Engagement with Gandhi”, Gandhi Marg, Journal Vol-29, No-1, Published from Gandhi Peace Foundation, 221&223, Deen Dayal Upadhyaya Marg, New Delhi-110002.

Manorama Sharma., (2004), “Folk India, A Comprehensive Study of Indian Folk Music and Culture”, Vol-1, Sundeep Prakashan, New Delhi-5.

Monica Wilson., (1957), “Rituals of Kinship Among the Nyakyusa”, Oxford Uni. Press London, New York, Toronto.

N. Usharani., (1996), “Folk Media for Development - A Study of Karnataka’s Traditional Media”, 1996, Karnataka Book Publishers, Bangalore-76.

N.L. Chawla (ed)., (1981), “Communication and the Traditional Media”, Indian Institute of Mass Communication, New Delhi.

N.L. Chawla, Ed. By M.V. Desai, (1991), “Listening and Viewers”, Sanchar Publishing House, New Delhi.

Narayan, Shriman., (1960), “Principles of Gandhian Planning”, Kitab Mahal, Allahabad.

Nayak N. R., (1973) “Padu Kogile”, Ravichandra Prakashana, Dharwad.

Nayyar Shamsi., 2006, “Encyclopedia of Social Development and Social Stratification”, Vol-10, Anmol Publications, New Delhi-02.

Ninganna Sannakki., (1982), “Janapada Jayanti”, Janapada Mantap, Rayabhag.

P.N. Malhan., “National Media Policy” Vidura, Vol.23.

P.Nagachar., (1977), “The Role of Information and Publicity Department in Development of the State”, Dissertation, Mysore University, Mysore.

P.Varadarajan., (2007), “Learning to Learn”, Bhavan’s Journal, Dec, 15, 2007, Bharatiya Vidya Bhavan, Mumbai-400007.

Parab Kasinath Pandurang and Pansikar Vasudev Laxman Sastri., (1914), “Sri Vishnusarma Sankalitam Panchatantrakam”, (Nirnaya Sagar Press, Bombay.

Prof. V. P. Michael, (1999), “Globalization, Liberalization and Strategic Management”, Himalaya Publisher House, Mumbai-4.

R. Narasimhachar, (1974), “Karnataka Kavicharite”, Vol-3, Kannada Sahitya Parishattu, Bangalore.

R.B. Ittannavar., (1984), “Sri Krishna Parijata” : Ondu Adhyayana, 1984, Ph.D. Thesis, K.U.D.

R.N. Joshi., (1977), Bhavan’s Journal, Bharatiya Vidyabhavan, Munshi sadan Bombay, 400007.

Ram Ahuja., (2004), “Society in India”, Rawat Publications, Jaipur-302004.

Ross Kidd., (1979), "Folk Theatre, One Way or Two Way Communication?" Development Communication Report; No-28.

Ross Kidd., Quoted by Judy Brace., (1982), "A Communicator's Checklist : Development Communication Report", No. 40.

Ryder Arthur W. (Ed.), (1986), "The Panchatantra (Jaico Publishing House, Bombay.

S.D.Hegde., (2002), "Yakshagana Ramayana Prasangagalu", K.U. Dharwad.

S.F. Pujar., (1997), "Social Work in Kannada Folk Songs", Unesco Club, Nagnur.

S.G. Imrapur., (1978), "Janapada Ogatugalu", Karnataka University, Dharwad.

Schramm, W., (1964), "Mass Media and National Development", Stanford University, Stanford.

Shalini Raghunath., (1979), "Uttara Kannada Jilleya Havyakara Haadugalu", Kannada Adhyayana Samsthe, Mysore, Vishwavidyalaya, Mysore.

Shankar Sen Gupta (ed), (1962), "Folklore", Vol-3, No-7, British Indian Street, Calcutta.

Shankar Sen Gupta (ed)., (1981), "Folklore", Vol-22, No-12, British Indian Street, Calcutta.

Shannon and Weaver., (1949), "The Mathematical Theory of Communication", Urbana, University of Illinois Press.

Shivaram Karant., (1957), "Yakshagana Bayalata", Harsha Prakatanalaya, Puttur.

Shyam Parmer., (1975), "Traditional Folk Media", New Delhi, Geka Broks.

Simpi Linganna., (1960), "Janaangada Jeevaala".

Singh Ranjit., (1993), "Communication Technology for Rural Development", B.R. Publishing Corporation, Delhi.

Sir Ernest Simon., (1950), "Education for Citizenship in Secondary Schools", Issued under the auspicious of the association for education in citizenship, Oxford University, London.

Steinberg C.S., (1958), "The Mass Communication", NY Harper and Bros.

Swami Vivekanand., "Education" Ed. By T. S. Avinashalingam, "Educational Philosophy of Swami Vivekananda" Batore, Sri. Ramakrishna Vidyalaya Mission.

Theodore Levitt., (1983), "The Globalisation of Market", Harvard Business Review.

Torsten Husen & T.Neville Postlethwaite., (1985), "The International Encyclopedia of Education", Vol-4, Pergamon press, GmbH, Hammerweg 6, D-6242.

V. P. Michael., (1999), "Globalisation, Libaralisation and Strategic Management", Himalaya Publishing House, Mumbai.

Vir Bala Aggarwal., (Ed.) "Rural Development and Media Strategy", "Media and Society' Concept Publishing Co. New Delhi-59.

W.H. Jansen., "American Folklore".

Y. V. Lakshman Rao., (1966), "Communication and Development –A Study of Two Indian Villages", University of Minnesota Press, Minneapolis.

049182

AKSHARA GRANTHALAYA



ACC.NO.049182

